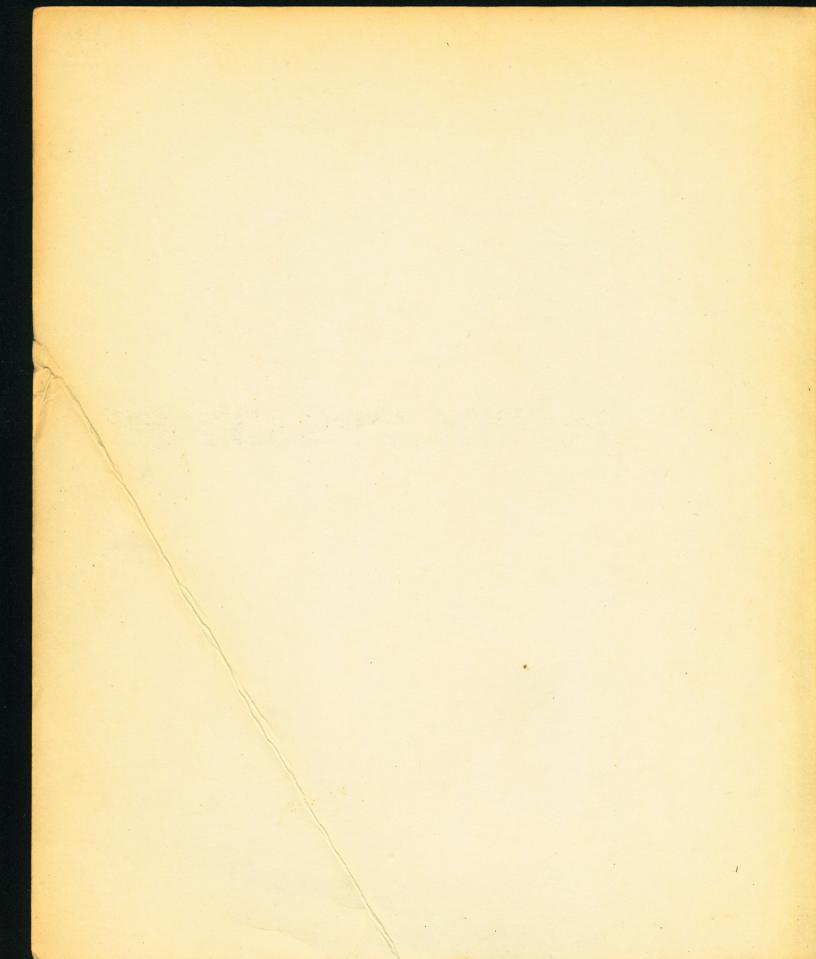
## HARDCORE CRAFTS



Edited by Nancy Bruning Levine



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## HARDCORE CRAITS



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Edited by Nancy Bruning Levine

A Tree Communications Edition
Published by Ballantine Books, Inc., New York

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rafts and sex: an intriguing and logical liaison. It seems so natural that the work of craftspeople who constantly deal with sensual materials should reflect our society's sexual freedom. So, after I had seen enough erotic craft objects to believe I had unearthed a trend, it came as quite a shock to discover that while crafts and sex may be a natural combination, the results remained unnaturally underground. I found that some craftspeople kept their erotic works in a closet and showed them only to certain clients. Others created these works only for personal friends or on commission. When an unsuspecting few did try to exhibit such work in shows or fairs, more often than not they were asked (politely or impolitely) to leave, or the offending pieces were removed, or they were displayed backward to hide the naughty parts. Perhaps the people who run such craft shows prefer to preserve the grandmotherly aura that stubbornly clings to the traditional concept of crafts. Could they believe that the crafts audience is so straightlaced that it would be offended at the mere suggestion of a breast?

It seemed inconceivable to me that at a time when sex manuals are best sellers and porno flicks have taken over a large chunk of the cinema, it was so frustratingly difficult to find the beautiful and exciting objects that I sensed existed. So in order to create this book—which is, in essence, an erotic crafts show—I needed to become a clearing house of sorts, slowly gathering and discarding bits

and pieces of information from my friends and their friends, just to make a start.

This search for erotic craft objects led from New York to California. After initially scouting New York, it was on to Los Angeles and San Francisco. Twelve-hour stints on the telephone alternated with a few hours of sleep punctuated by the nervewracking swoosh, swoosh, swoosh of elevators passing in the night. (My hotel room seemed invariably to be next to the elevator bank). When the time finally came to embark with the photographer on the itinerary I had painstakingly worked out, we found ourselves going on one wild goose chase after another, with the nuggets much harder to find than they were in gold-rush days.

Back in New York, work continued to be a blur of one phone call after another. With the deadline approaching, I panicked at the thought of ever finding enough objects with the right qualities. But as my letters blanketed the country and were passed from gallery to craftsperson, from school to craftsperson, from craftsperson to craftsperson, and even from brother to sister, my desk disappeared under a snowfall of paper slips scrawled with names and numbers. The snowfall was followed by an avalanche as the objects we had chosen to photograph began to arrive.

When it came to selecting the crafts that would finally appear in the book, we met as a committee of eight and were guided by several criteria. First, the pieces had to embody eroticism, whether strongly provocative or only

subtly suggestive. Some works were experiments in sensuality, blending the tactile quality of the craft medium with the erotic subject matter to create objects that begged to be fondled. Others were of a more cerebral nature. Our second criterion was that the object must be beautifully crafted. So often a good idea was heartbreakingly lost in amateurish execution. And finally, we sought objects that were amusing enough to make us smile (and sometimes laugh) at their charm or audacity. Sex, after all, can be delightful, and we sought to reflect this throughout the book.

At one final marathon meeting we faced the formidable task of eliminating more than 70 objects we had hoped to include. With a limited number of pages and wanting to display each piece properly, we had to reevaluate all the objects. At times the debate grew quite heated as, one by one, objects were eliminated during the voting. At last, eight people with as many different tastes completed the job that had to be done.

s I look back on the pleasurable pandemonium, only faintly tinged with tedium, I cannot deny a certain regret that the excitement of compiling "Hardcore Crafts" has come to an end. I know that all of those at Tree Communications who were involved in creating the book—especially Cathy Cashion, Rod Friedman, Marsha Gold, Ron Gross, Paul Levin, Steven Mays, and Bruce Michel—shared this excitement, and were it not

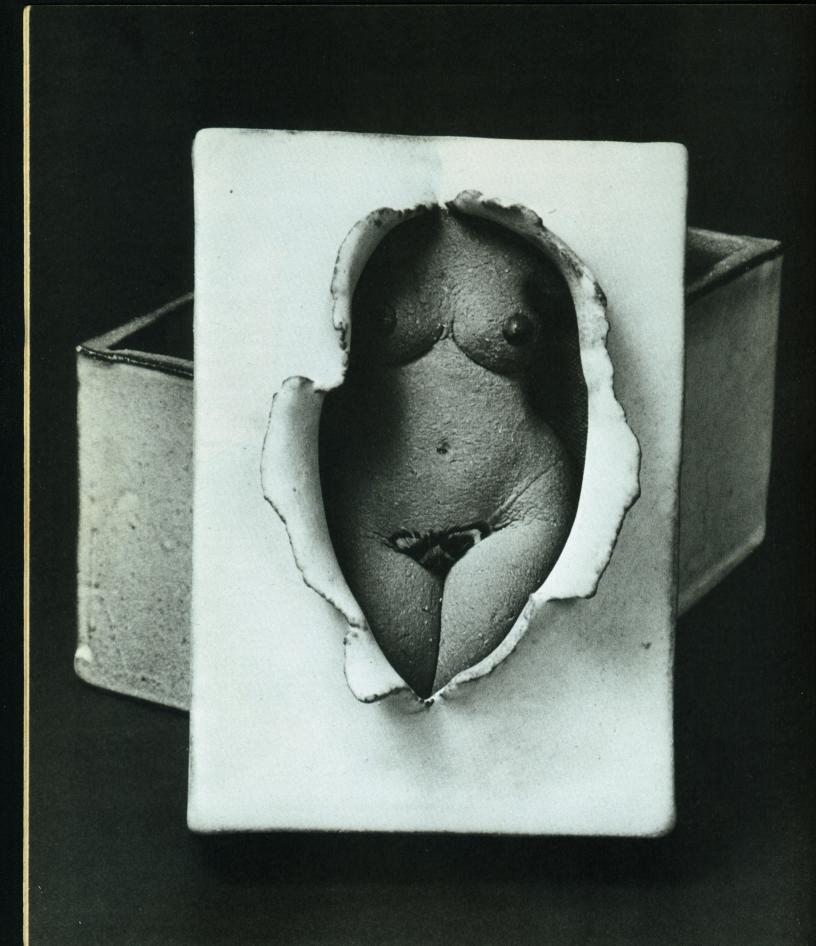
for them, "Hardcore Crafts" would not exist. I also realize the tremendous debt we owe all those who helped us find objects for this project. I would like to thank the people who graciously allowed us to photograph works that were in their collections or in their galleries, especially Dorothy Garwood of the Craft and Folk Art Museum incorporating The Egg & The Eye, Los Angeles, and Julie Schafler of Julie: Artisans' Gallery, New York, whose unfailing good taste unearthed many of these treasures. Special thanks are due Robert Pfannebecker who offered valuable suggestions and opened his extensive collection to us. Thanks, too, to Katherine Kiddie for providing us with a well-guided mobility through the baffling intricacies of Los Angeles freeways. Most of all, I would like to thank the many talented craftspeople—most of them women—who have explored with wit, feeling, and intelligence the infinite possibilities of erotic form and imagery. It is to them that I dedicate "Hardcore Crafts," which has given most of its contributors their first opportunity to publish serious work in a suitable context. I only wish I could meet and thank them all personally, and that space might have allowed us to include many more.

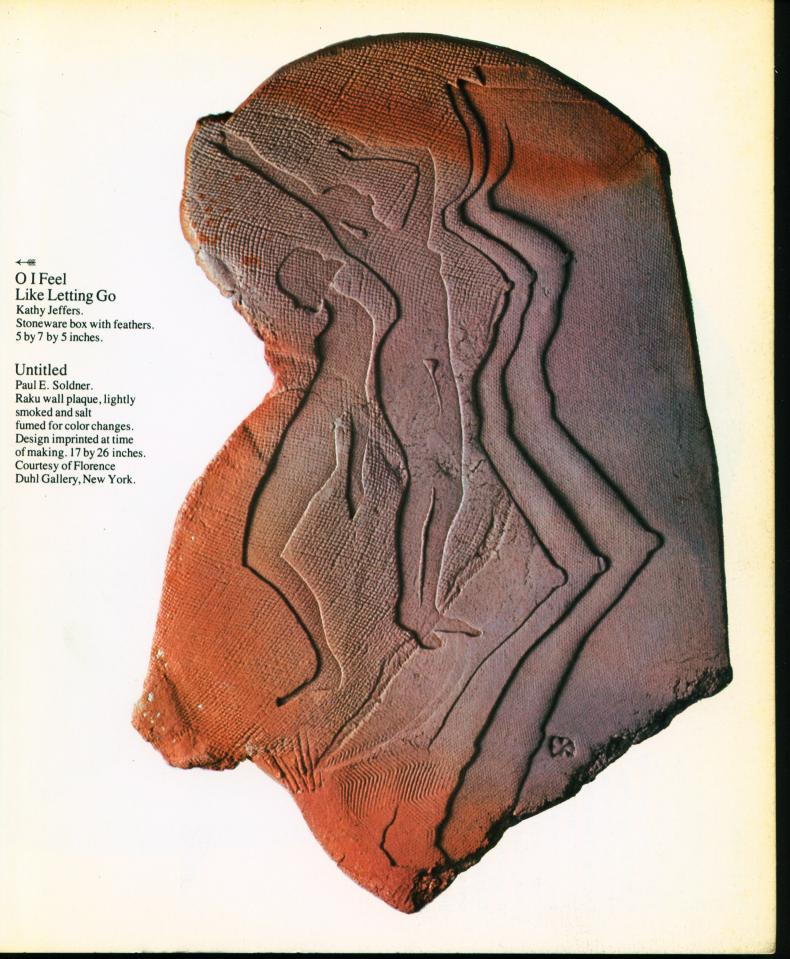
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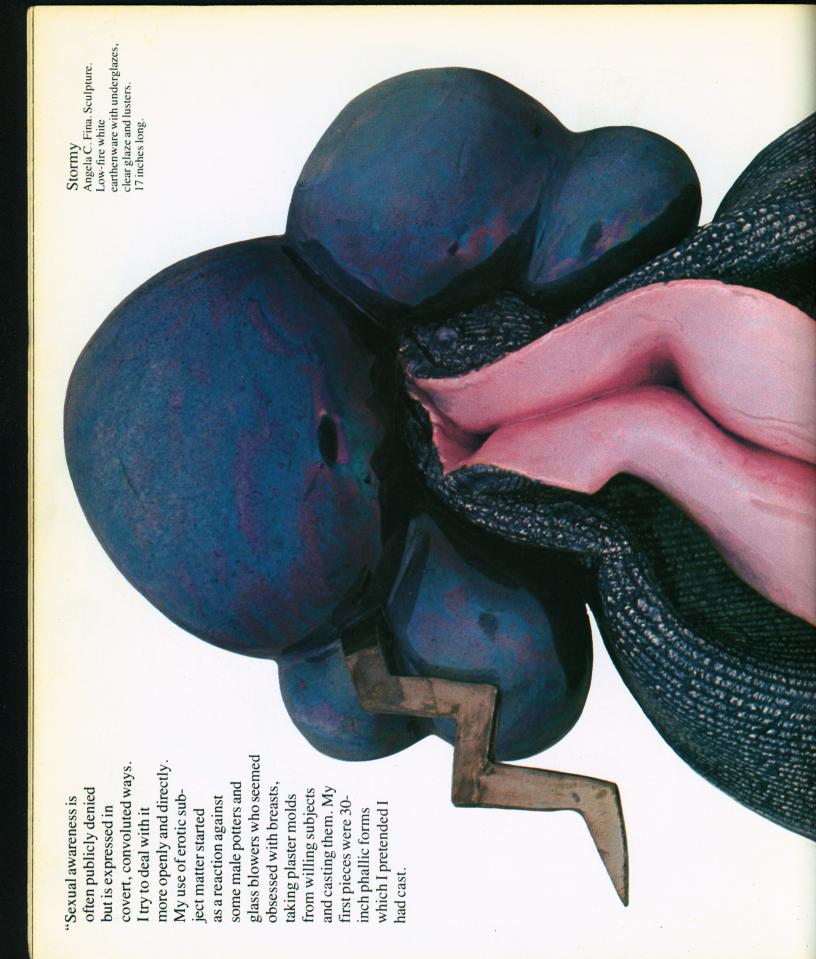
Nancy Bruning Levine

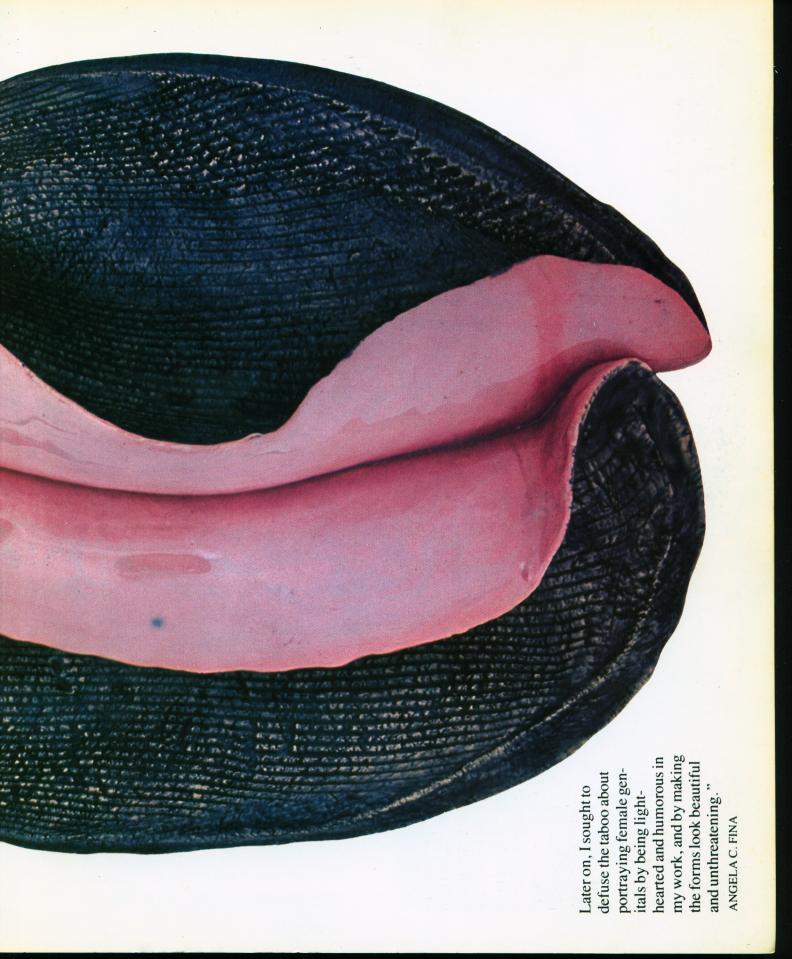
Pitcher Robert A. Sedestrom. Porcelain; cast and glazed. 10 inches high. Courtesy of Quasimodo Originals, Gallery of Contemporary Crafts, Bridgehampton, N. Y.

PHOTOGRAPH: ROBERT A. SEDESTROM

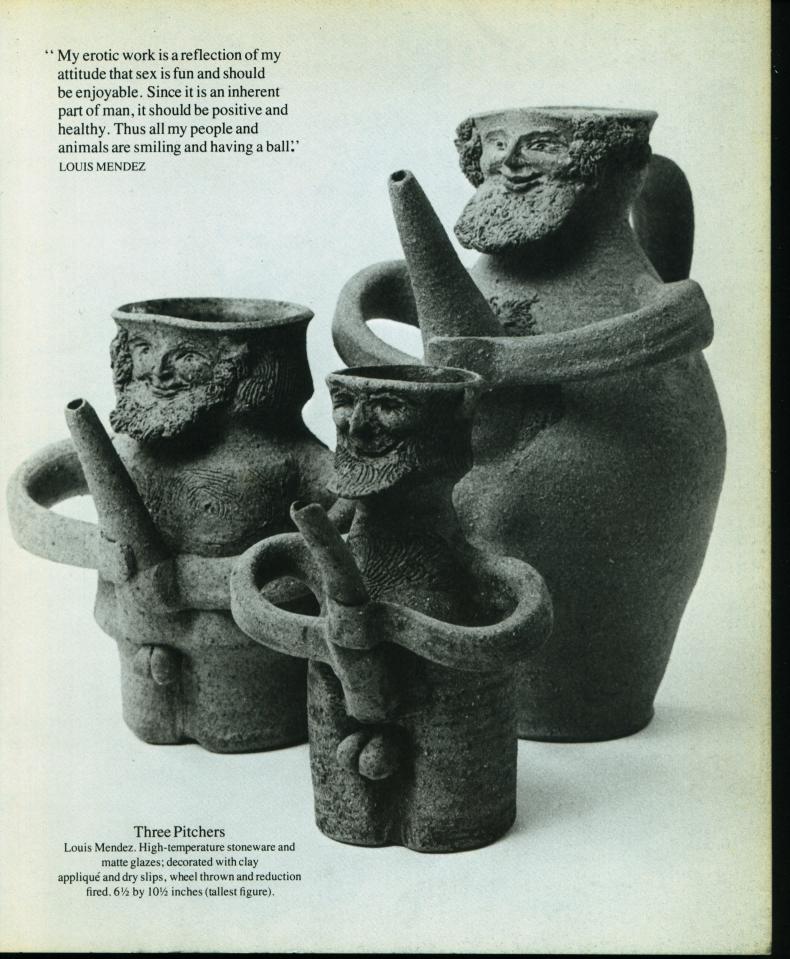


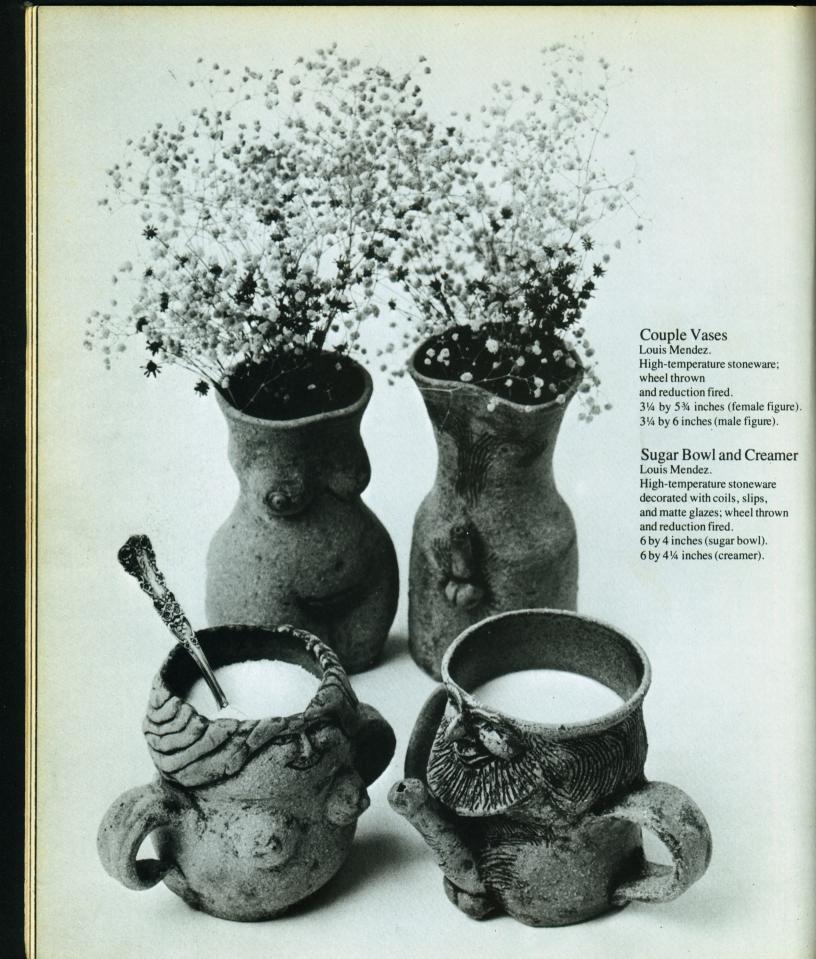


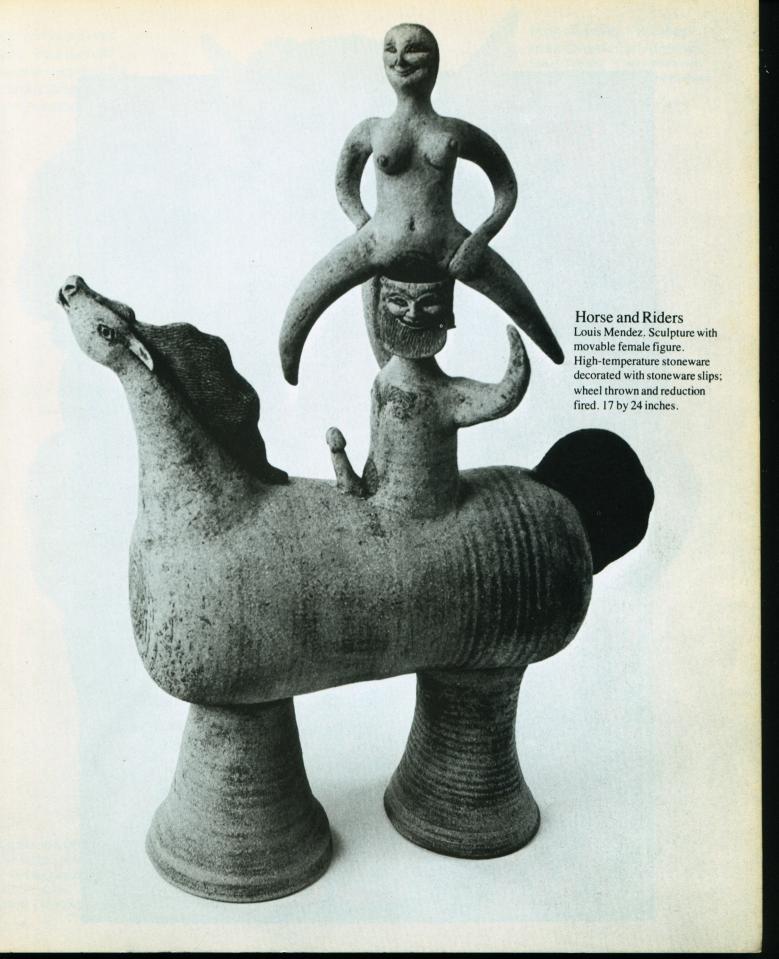




Louis Mendez







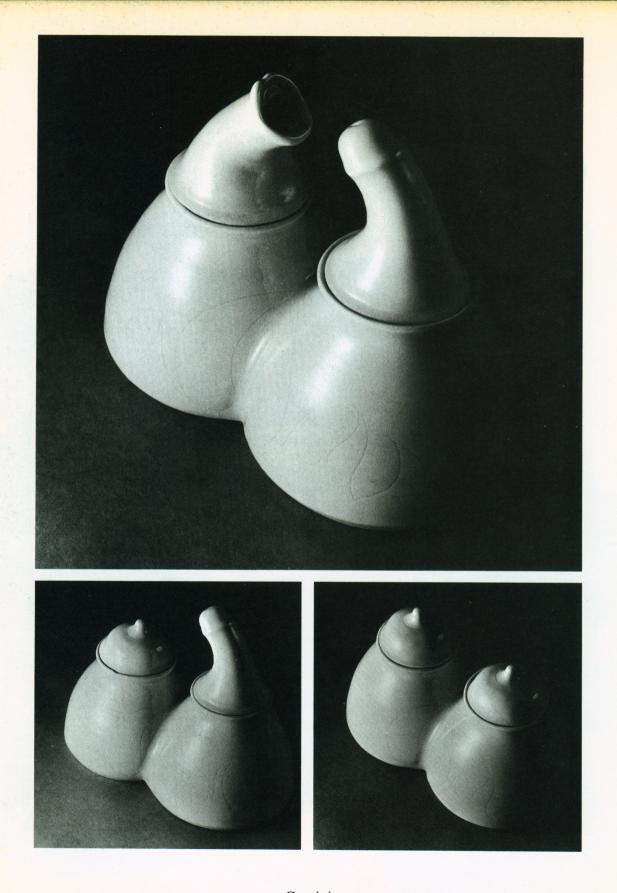






Springer
Curtis C. Hoard. Sculpture. Low- and high-fire clay, salt glaze, flocking, low-fire glazes, decals and lusters; wheel thrown and hand built. 22 by 22 by 12 inches.

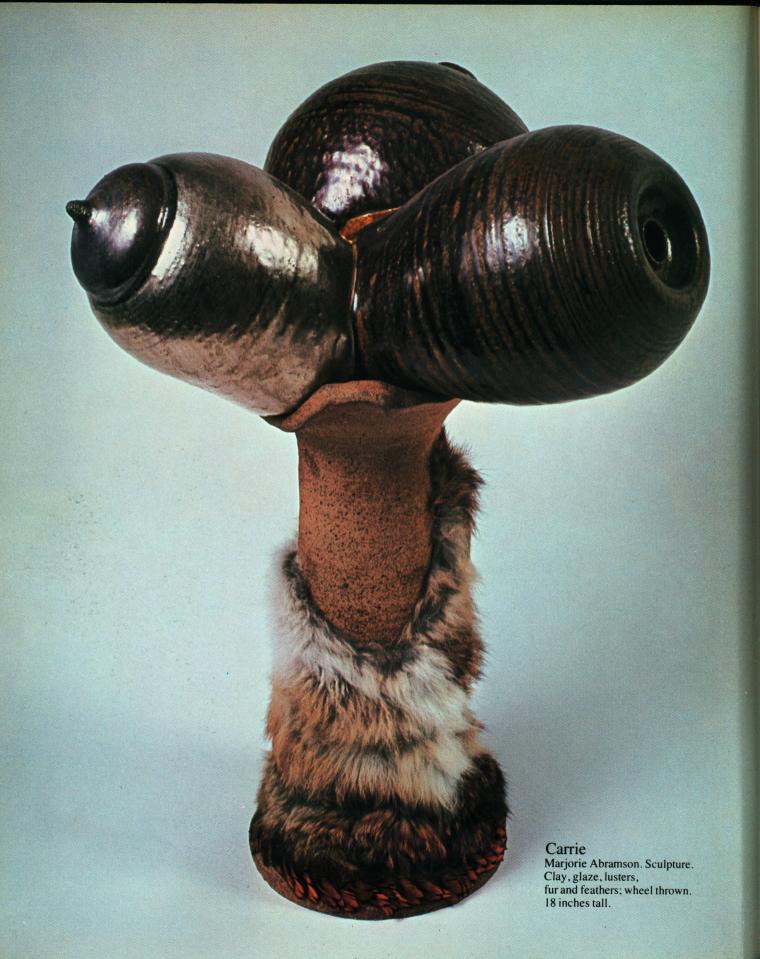




Gemini
Verne Funk. Jars with reversible tops. Porcelain and clear glaze. 11 by 7 by 6½ inches. Collection: Leanne Stevenson.



Marjorie Abramson (see next page)

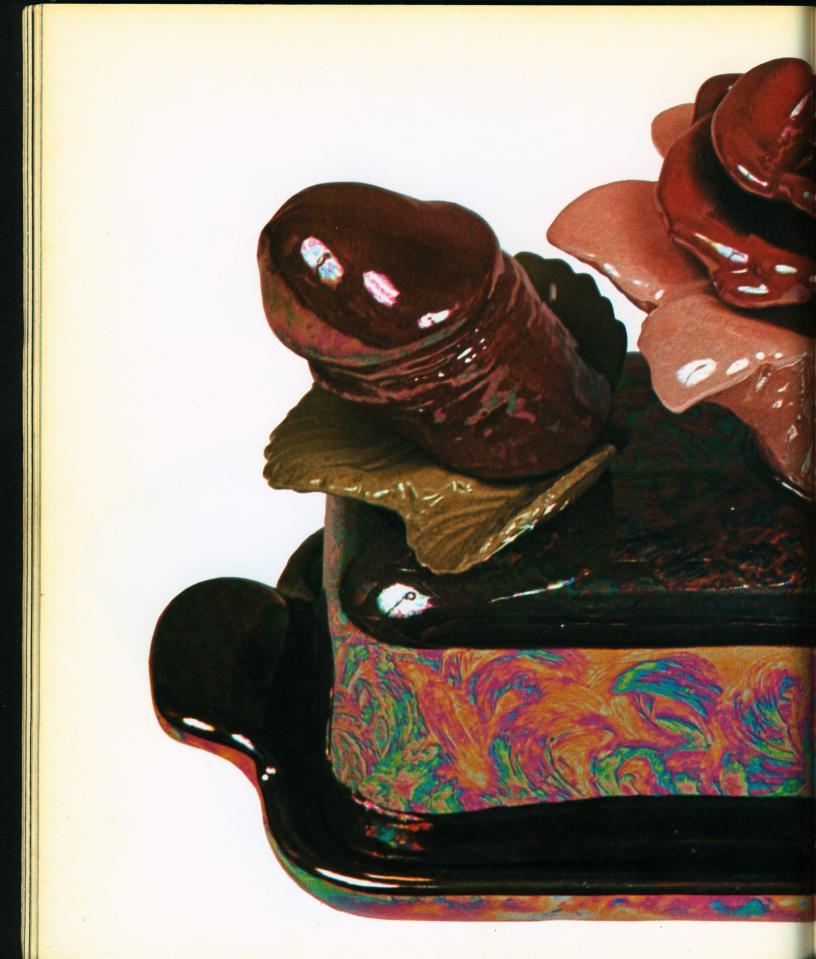


Ceramic Sculpture Marjorie Abramson. Clay; wheel thrown. 10½ by 12 by 12 inches.

Ceramic Sculpture Marjorie Abramson. Clay, lusters, flocking; wheel thrown. 11 inches wide at top; 4 inches wide at base; 8 inches tall.



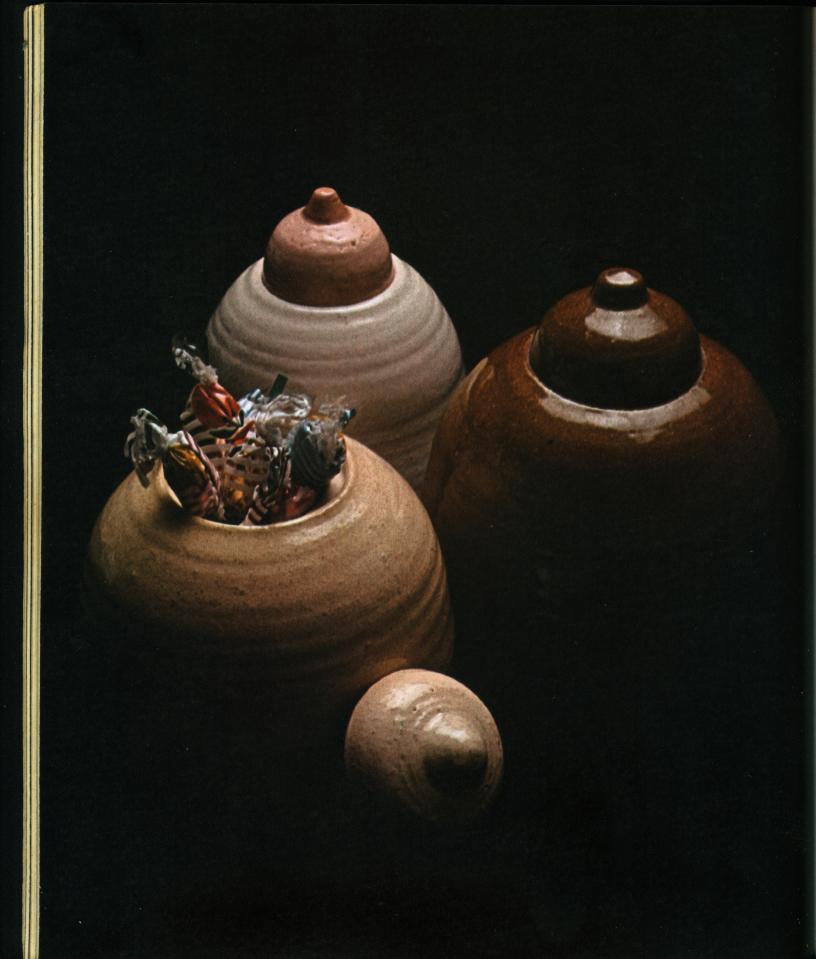












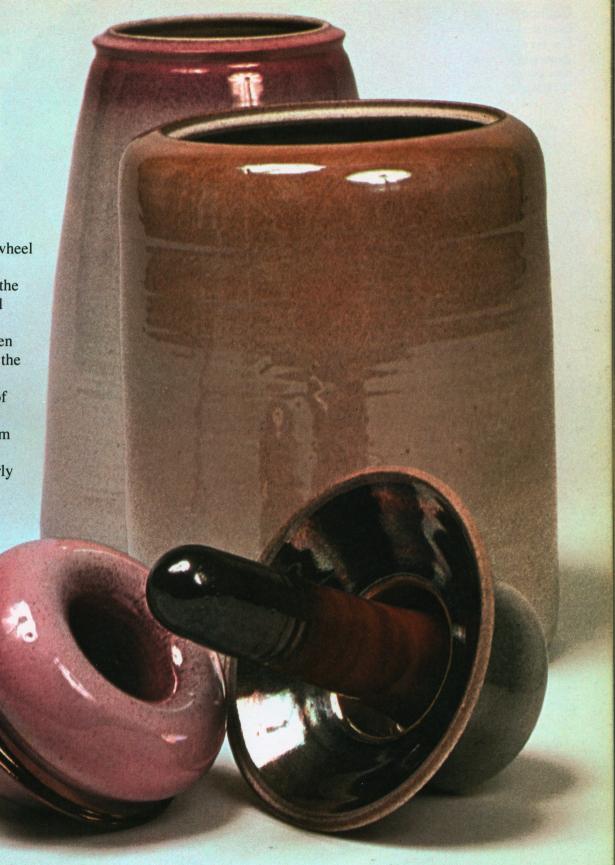
### Tit Jars

Susan Kay. Low temperature clay, low temperature underglazes and clear overglazes; wheel thrown. 5½ inches high.

### Part and Counterpart

Marvin Bjurlin. Pots with female and male lids. Stoneware, white glaze, and lusters; wheel thrown and fired twice. 11½ and 10 inches tall respectively.

"The entire process of throwing on a potter's wheel is a kind of intercourse between the potter and the clay. A fulfilled pot and a satisfied potter result only when there has been full advantage taken of the softness of the clay and the sensitive firmness of the potter's hands. The working of the clay form is only done with ease when the clay is properly lubricated." MARVIN BJURLIN

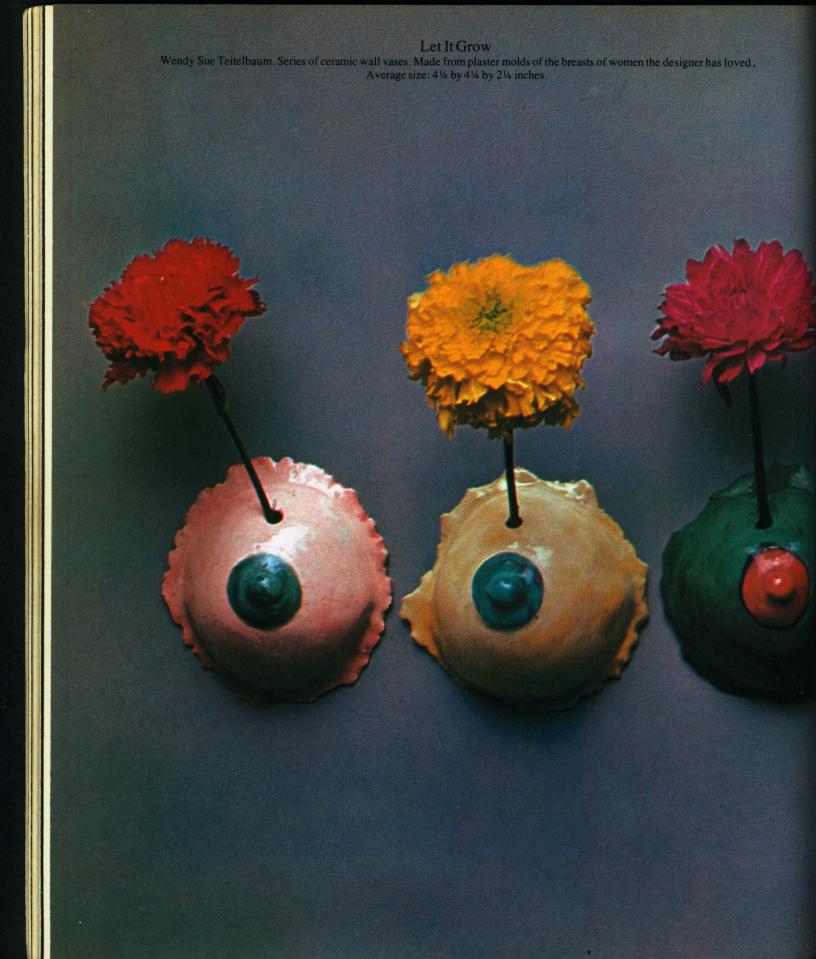




"The doll house was made when I was worn out from working for show deadlines. I wanted to do something completely whimsical, funny, and for myself. It is intended to be playful, pleasureful, and humorous, with menacing overtones. It is erotic only in the sense that there are nude figures involved in sexual interplay." DIANA JACKSON

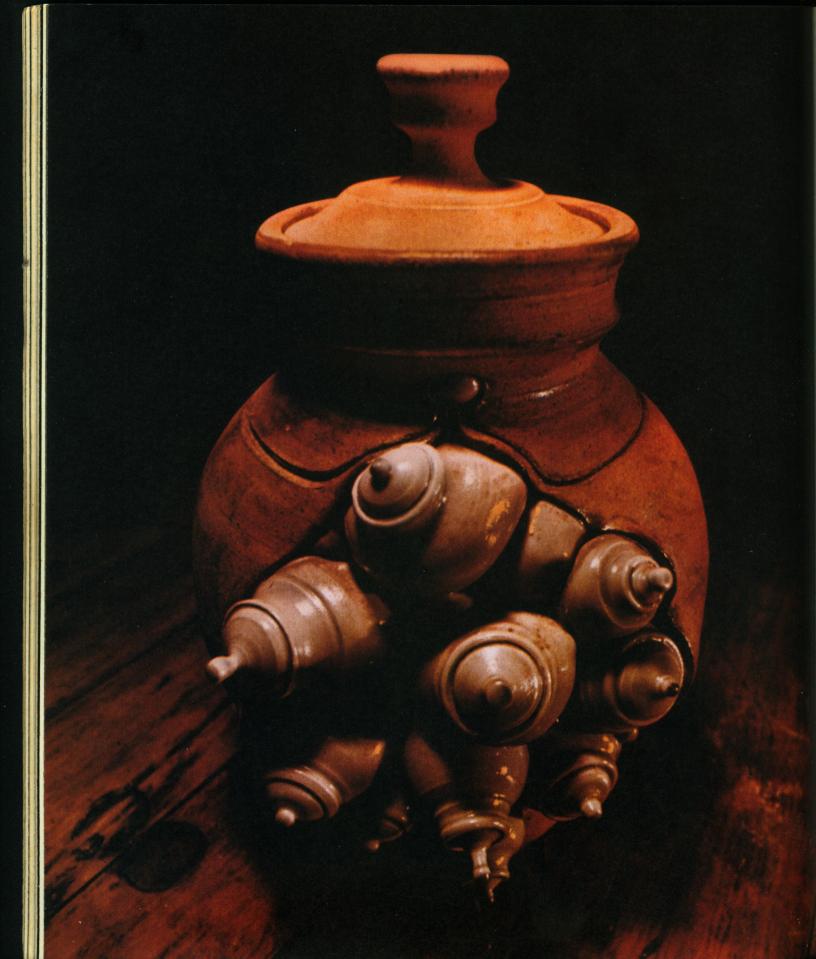








# Pot Giving Birth Andrea Rubrum. Terra-cotta, medium grog, porcelain, and clear glaze; hand thrown and fired twice. 15 inches high. PHOTOGRAPH HOWARD HIRSCH



## (F) / SS

"What concerns me is fertility as fact and as the cause of life. Each person, animal, plant is alive because of fertility—both from within and without. When I celebrate fertility, it is usually done in a simple direct manner, or if complex in form, it is done without esoteric thoughts or meanings (or inhibition)." WILLIAM CLARK

Feminist's Feeder Alan Rhodes and William Clark. Borosilicate glass; hand blown. 9 inches high, 2¾-inch diameter: © 1974 Clark/Rhodes.







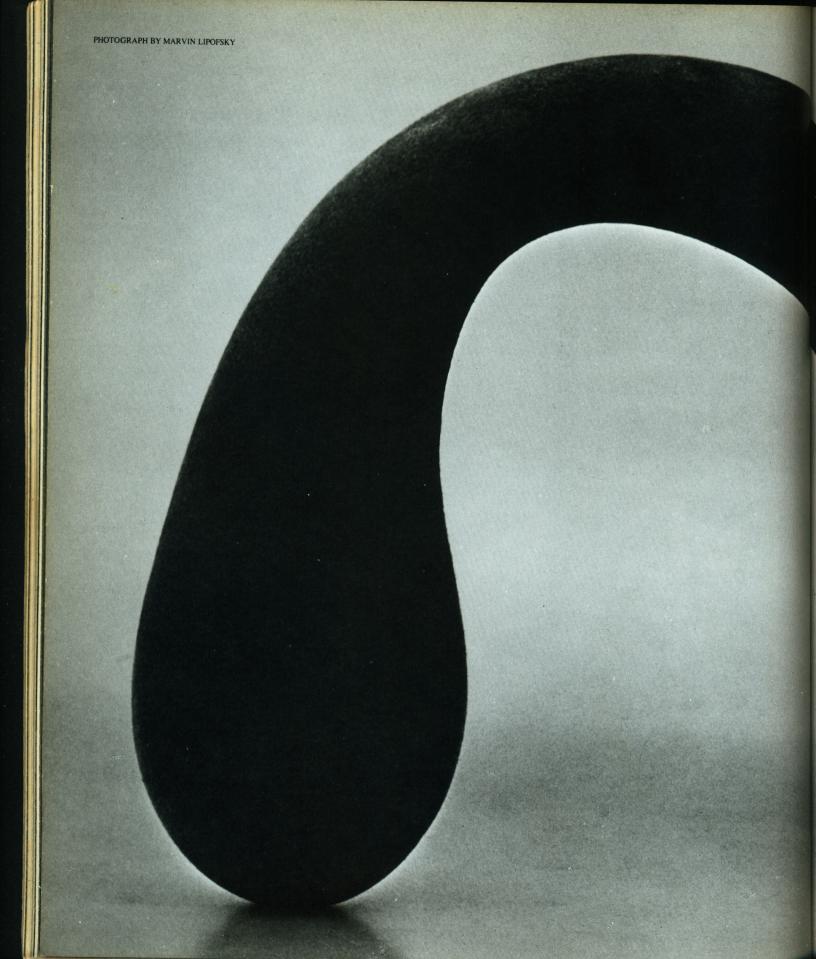


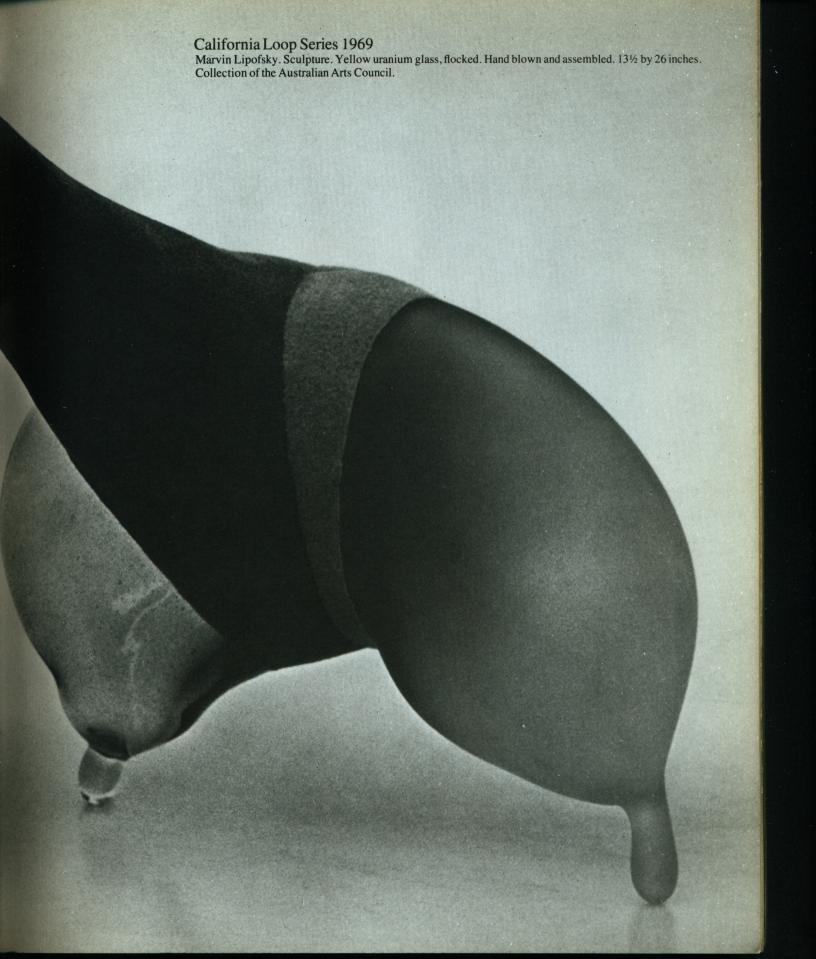
Marvin Lipofsky

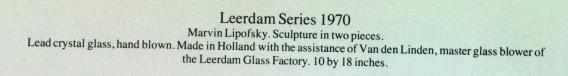
Venini Series 1975

Marvin Lipofsky. Sculpture. Clear glass with purple filigree. Made in Murano, Italy in collaboration with Gianni Toso. 16 inches long, 10 inch-diameter.

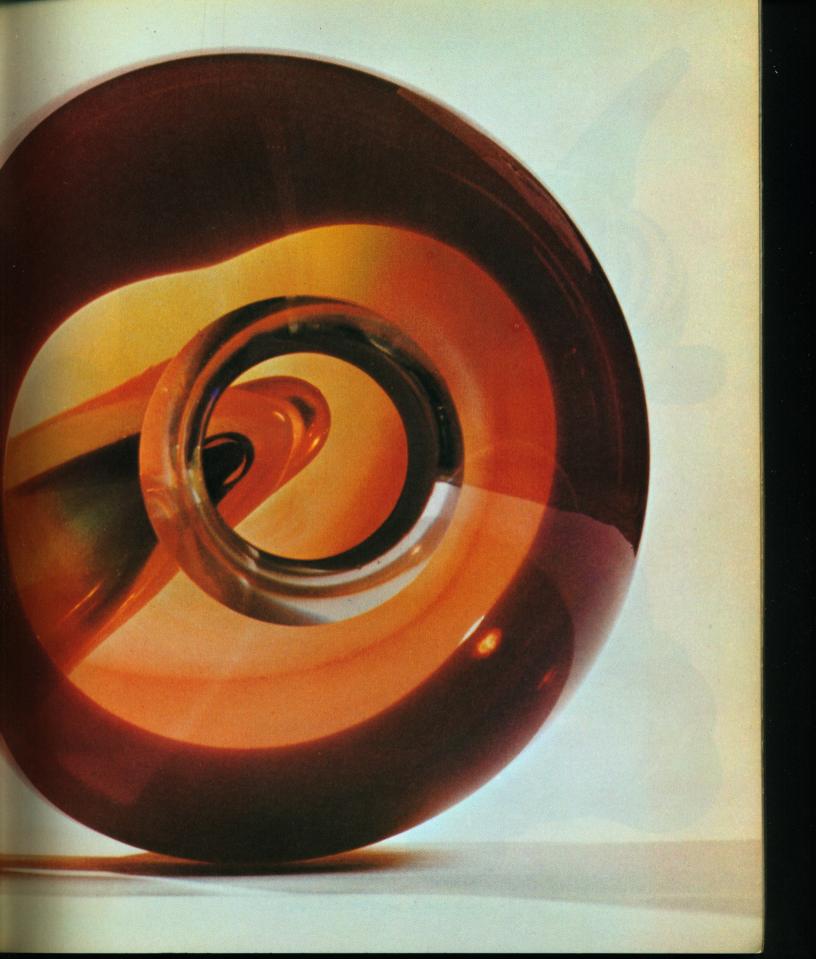


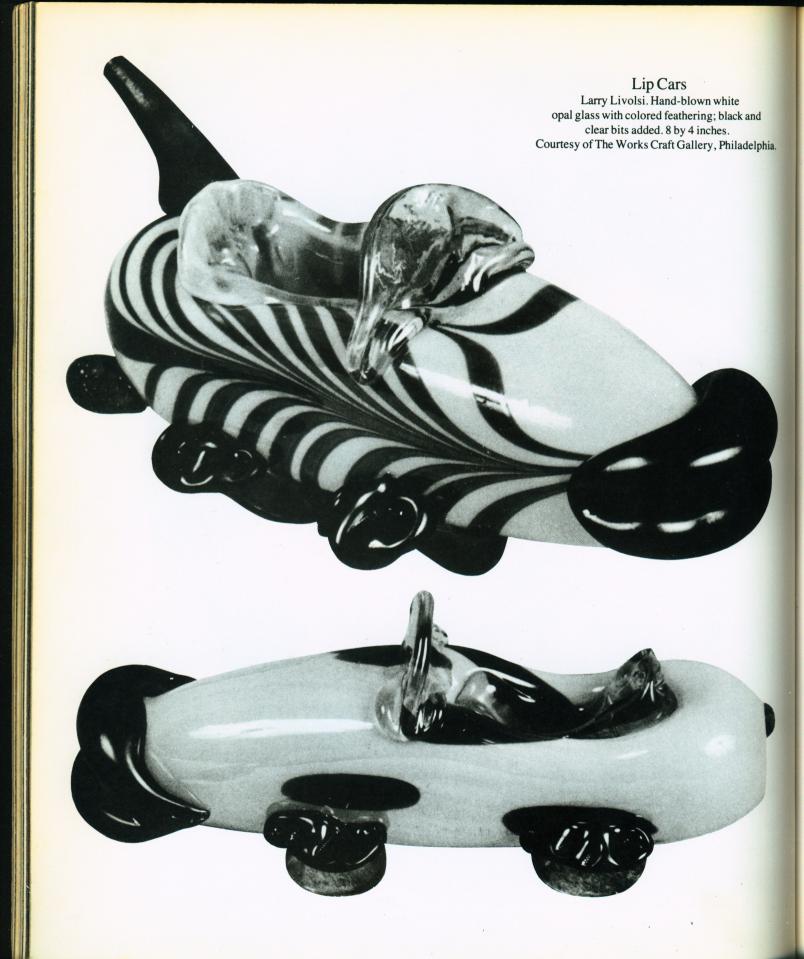






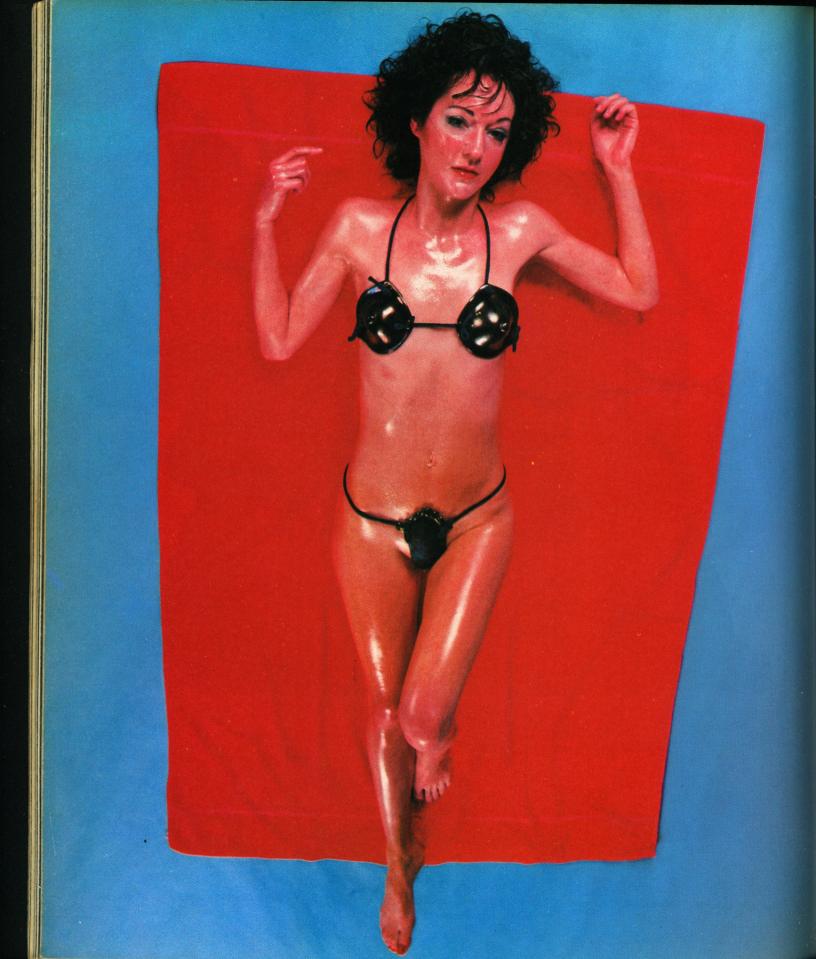








PHOTOGRAPH: JOE LA RUSSO



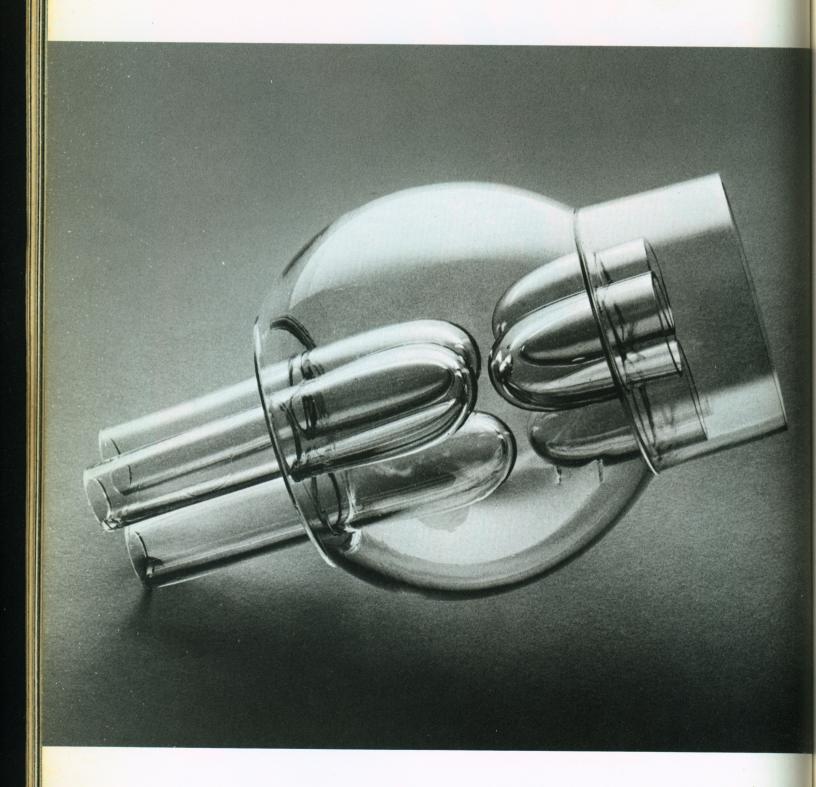


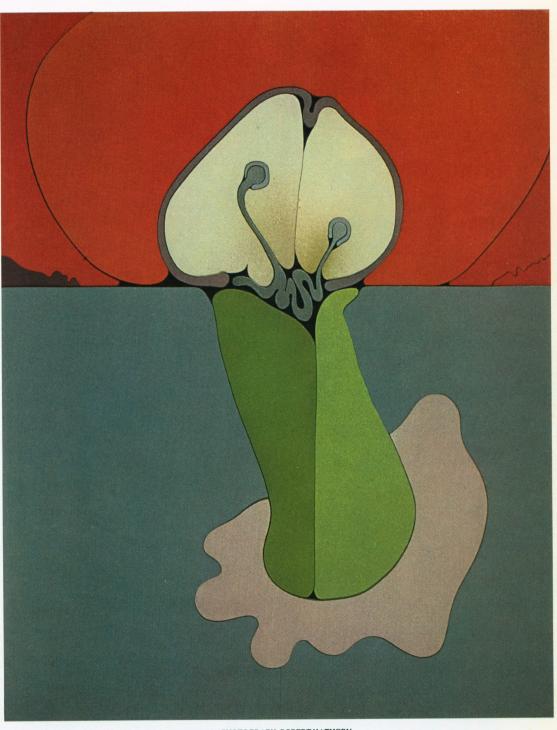
Pussy-Footed Penetration Vase Kim Newcomb. Glass; hand blown. 11 inches high.

Glass String-Bikini Kim Newcomb.
Glass, velvet ties; hand blown,

### Johansfors Series II

Michael Taylor. Sculpture. Crystal; cut and polished. 13¼ inches long, 8-inch diameter.





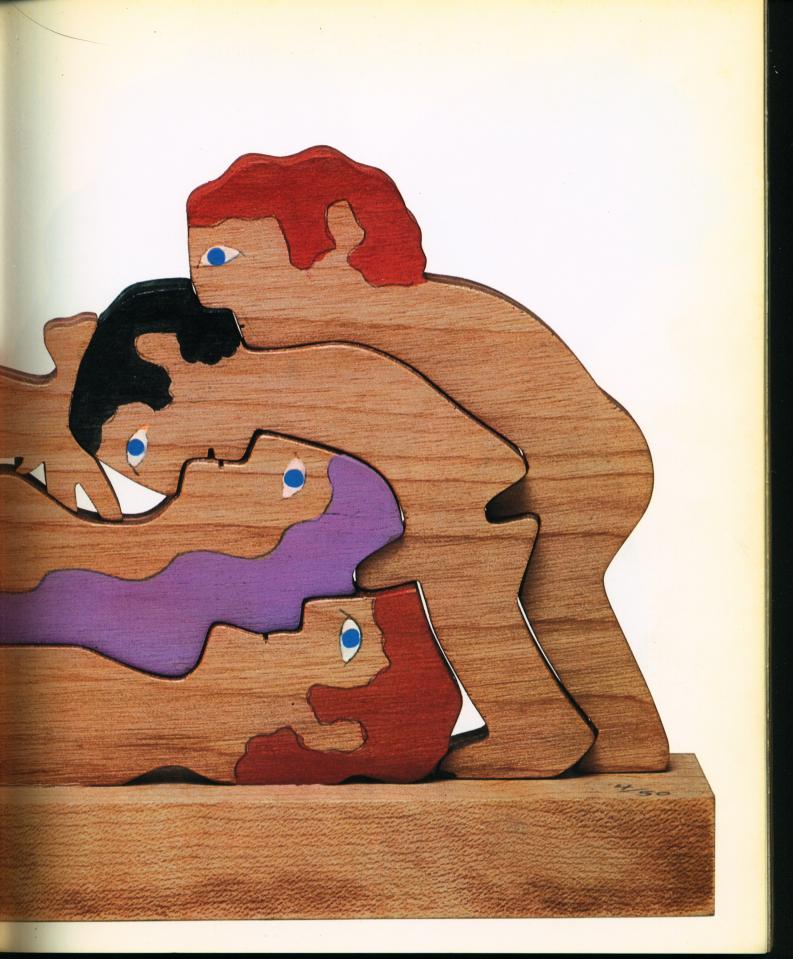
PHOTOGRAPH: ROBERT HATHORN

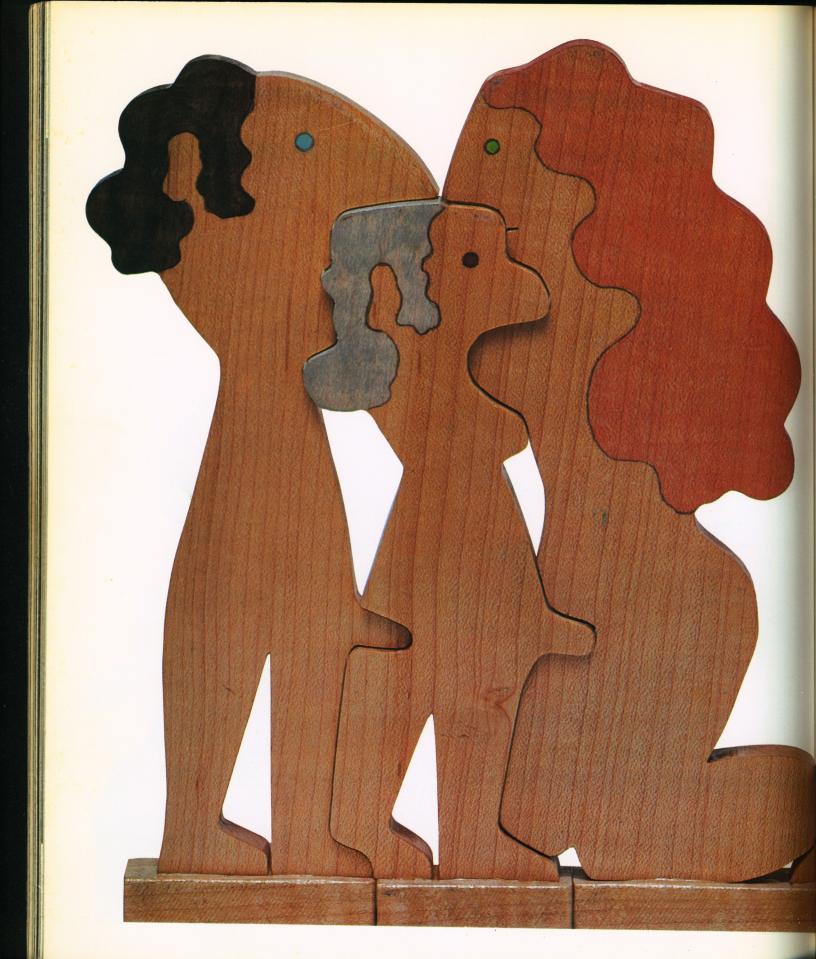
Untitled Diana Bryan. Paper cutout. 8½ inches high.



William Accorsi (see next page)

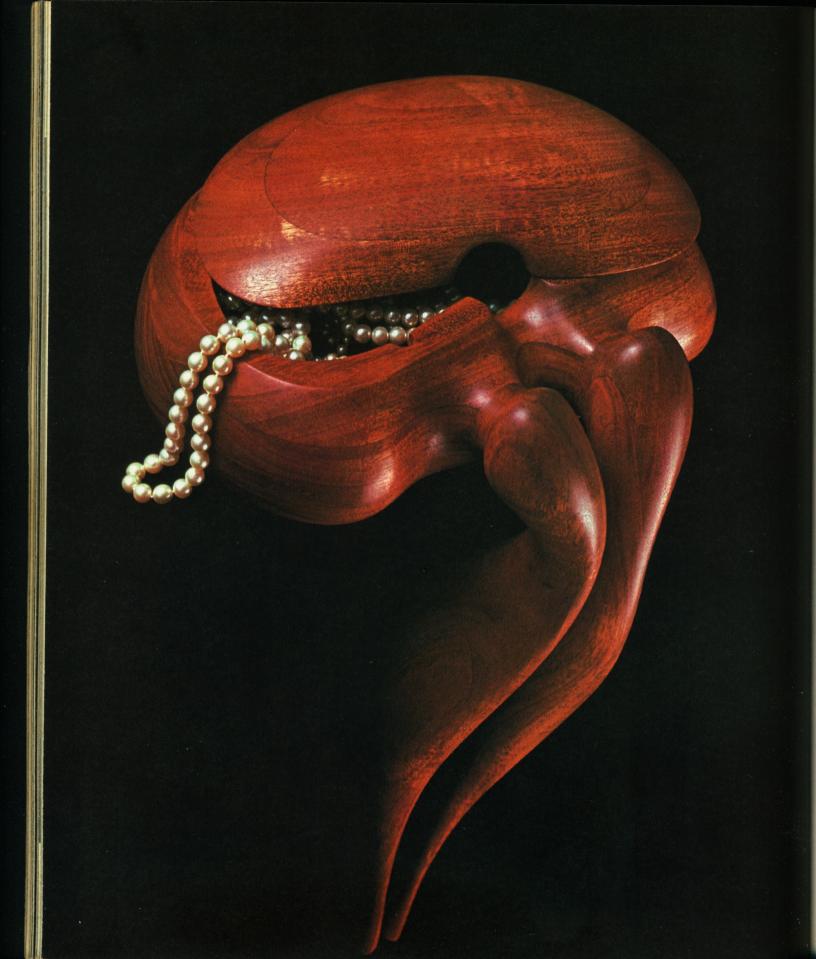








Office Party William Accorsi. One-half inch cherrywood and watercolor. 71/4 by 71/2 inches.





### Untitled

Michael Kovach. Box. Zebrawood; laminated, hand shaped, sanded, oiled, and waxed.



### Untitled

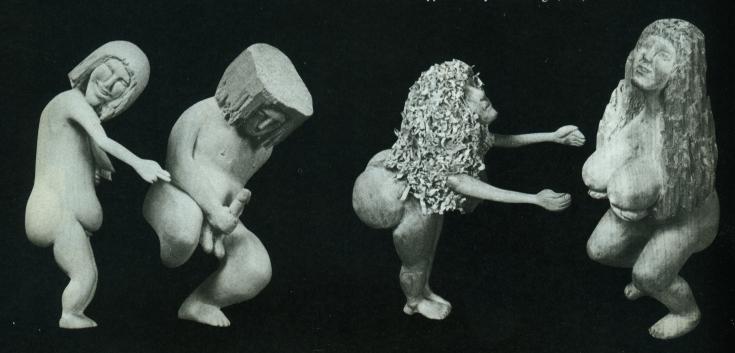
Michael Kovach. Box. African mahogany; laminated, hand shaped, sanded, oiled, and waxed. 11 by 10 by 15 inches. Courtesy of Julie: Artisans 'Gallery, New York.







Sculptures
Yan Khur. Fruitwoods; hand carved and sanded. Approximately 6 inches high (each).



# 三人人と三

Dirty Dominos Number 4 William Harper. A playable domino set or movable visual object. Silver, cloisonné enamel on copper, sheet acrylic base. 8 by 9 inches (each domino is 2 ½ by 1 inch). Collection: Robert E. Williamson.



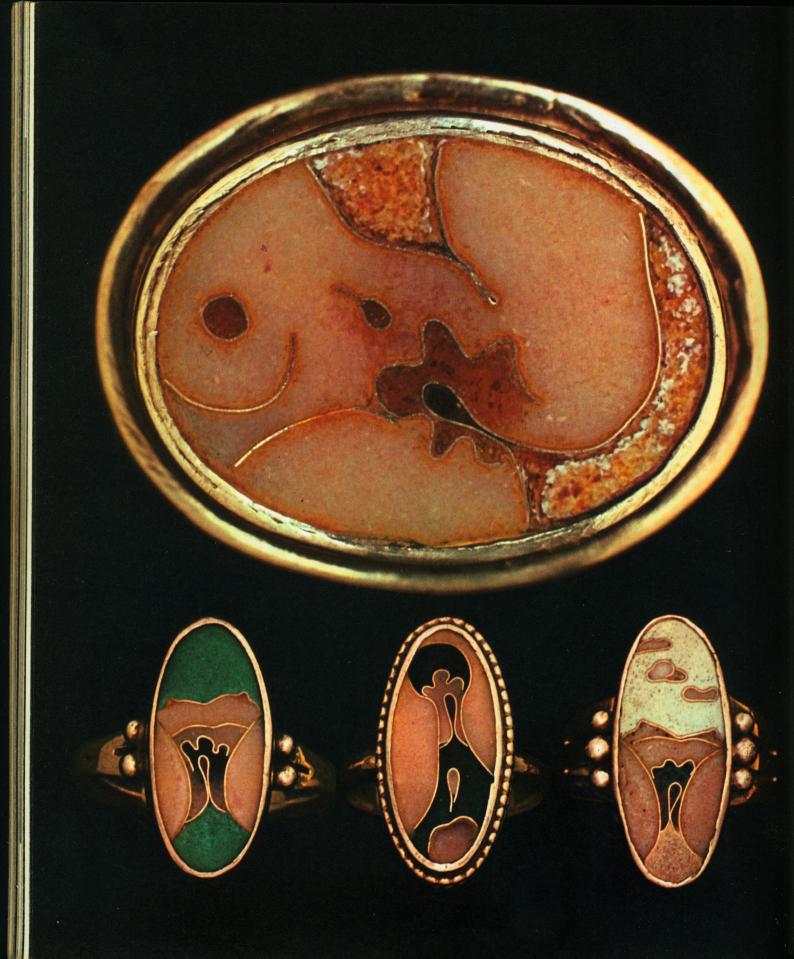
"Making toys was a response to the idea of eroticism being not only visual, but more importantly, tactile. Thus I wished to make objects that invited the viewer to touch, to fondle, to manipulate in order to completely interact with them."

WILLIAM HARPER

(Overleaf)
Together We Can
Colette, in collaboration with
Dennis Fisher. Belt buckle. Sterling
silver, howlite, and transparent,
opaque, opalescent cloisonné enamel;
fabricated. 4 by 2½ inches.







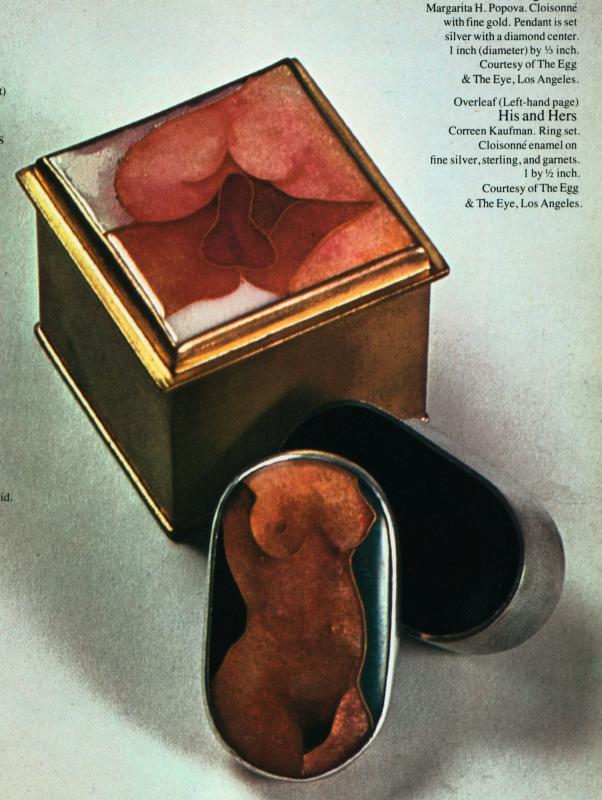
Reclining Nude Emily Beebee. Ring. Transparent, opaque, and cloisonné enamel, fine and sterling silver. 5% by 1/2 inch. Courtesy of Fairtree Fine Crafts Institute, New York.

(smaller rings from left to right) Nude Lady Intercourse Nude Lady with Clouds Emily Beebee. Rings. Transparent, opaque, and cloisonné enamel, fine and sterling silver. 3/8 by 3/8 inch (each). Courtesy of The Egg & The Eye, Los Angeles.

Coupling Norma Zotos. Brass box with 24K gold cloisonné lid. 14 by 14 by 14 inches. Courtesy of Aaron Faber Gallery, New York.

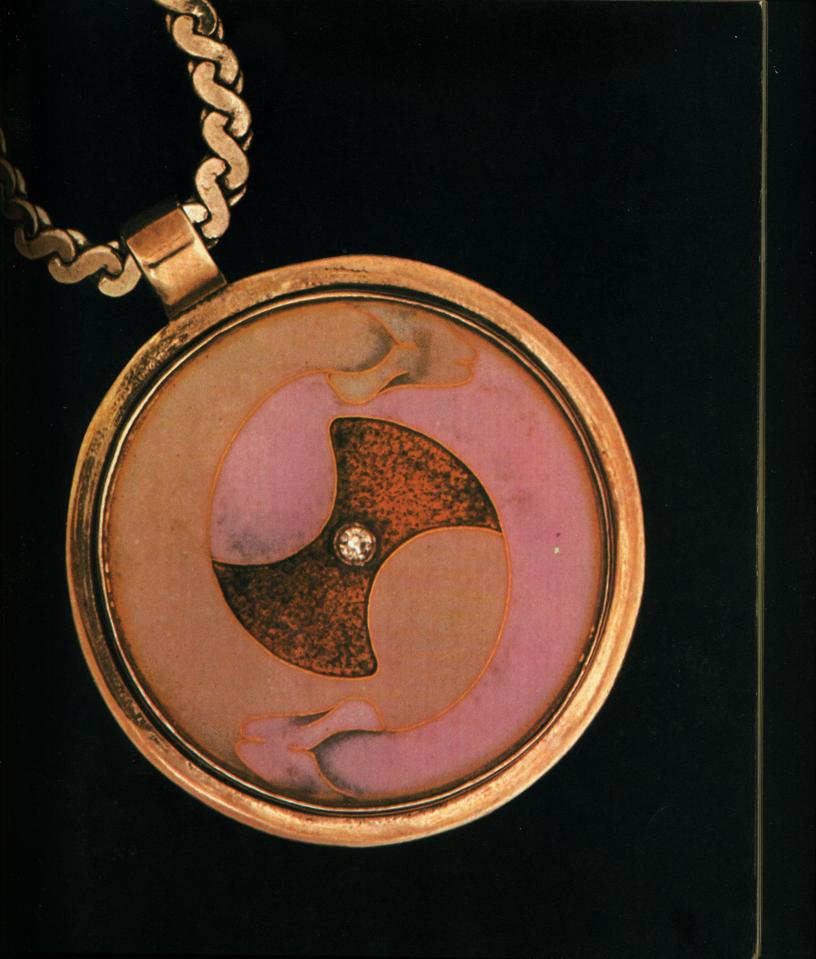
Venus

Norma Zotos. Oval sterling box with 24K gold cloisonné lid. 1 by 1 ½ by ¾ inch. Courtesy of Aaron Faber Gallery, New York.



Overleaf (Right-hand page) Yin Yang Penis







PHOTOGRAPH: BURK UZZLE

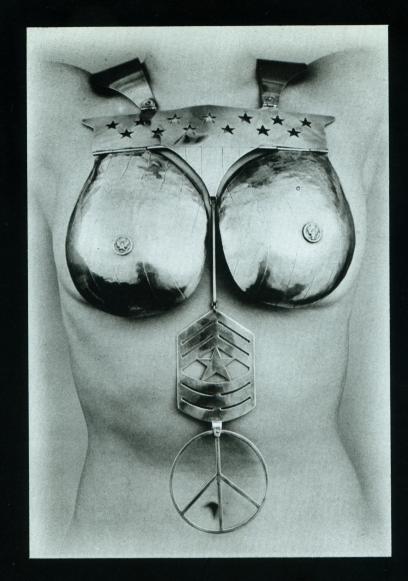
### Drive-In Movie

Helen Hosking. Grisaille enamel on copper; mounted on sheet acrylic. 12 by 10 inches. Collection: Karen S. Ryker.

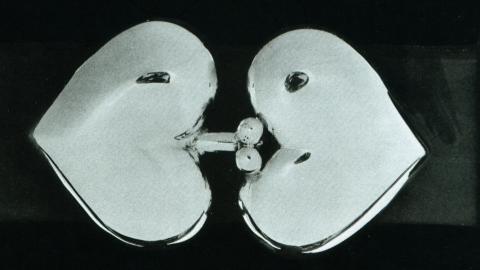
### イニア

Protest Piece, 1972 Stan Plotner. Brass; fabricated, pierced, chased, and

14 inches long.



Sweetheart
Buckle
William Clark.
Sterling silver and
18K gold; deep
pressed in a fusible
die. © 1975
William Clark.
3¼ by 2½ inch



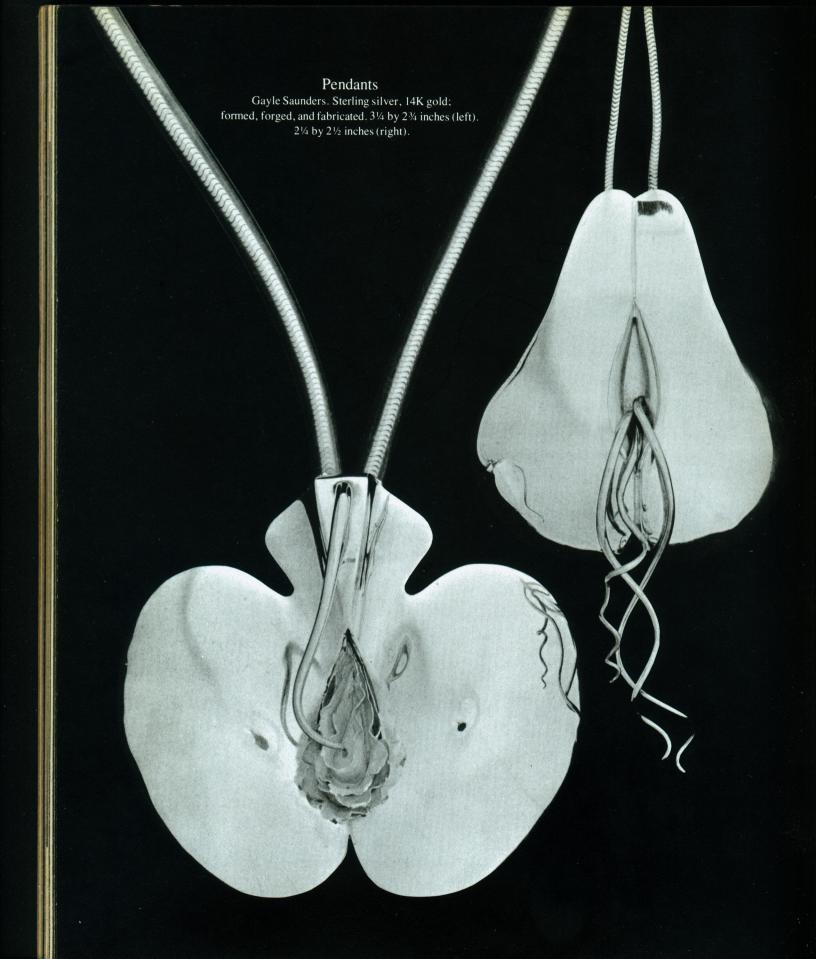


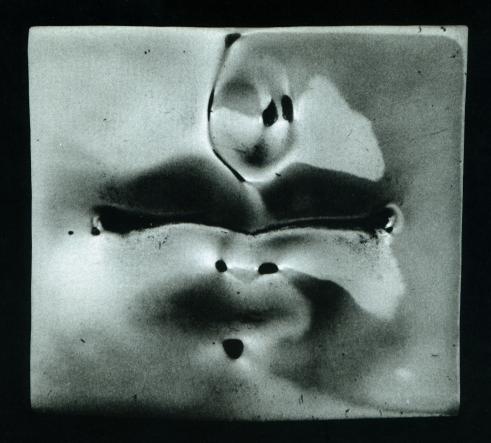
← # Pendant

Gayle Saunders. Sterling silver, 14K gold, and opals; dapped, formed, forged, and fabricated. 3½ by 3 inches.



Gayle Saunders

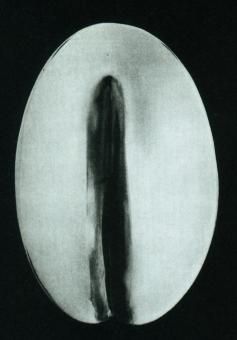


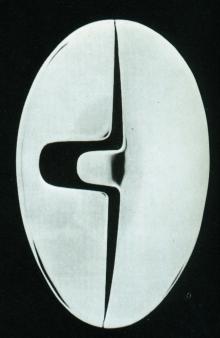


Square Lip Box Ed Samuels. Silver: cast. 2½ by 2¼ inches.

Oval Lip Box Ed Samuels. Silver; cast. 2 by 1 1/4 inches.

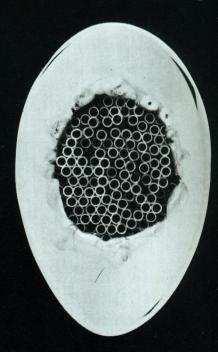




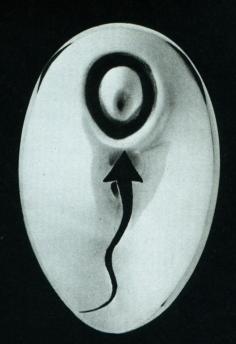


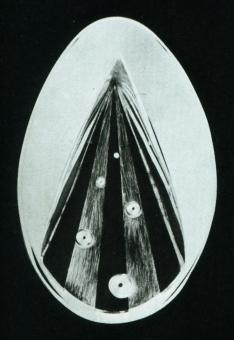
Two-Thirds of a Dozen Eggs
Roger Deane Thompson. Shell construction, fine and sterling silver. Each egg is 2½ by 1½ inches.

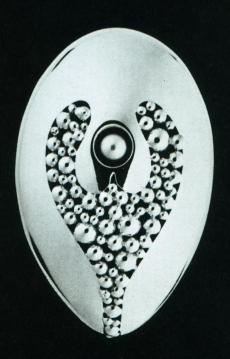


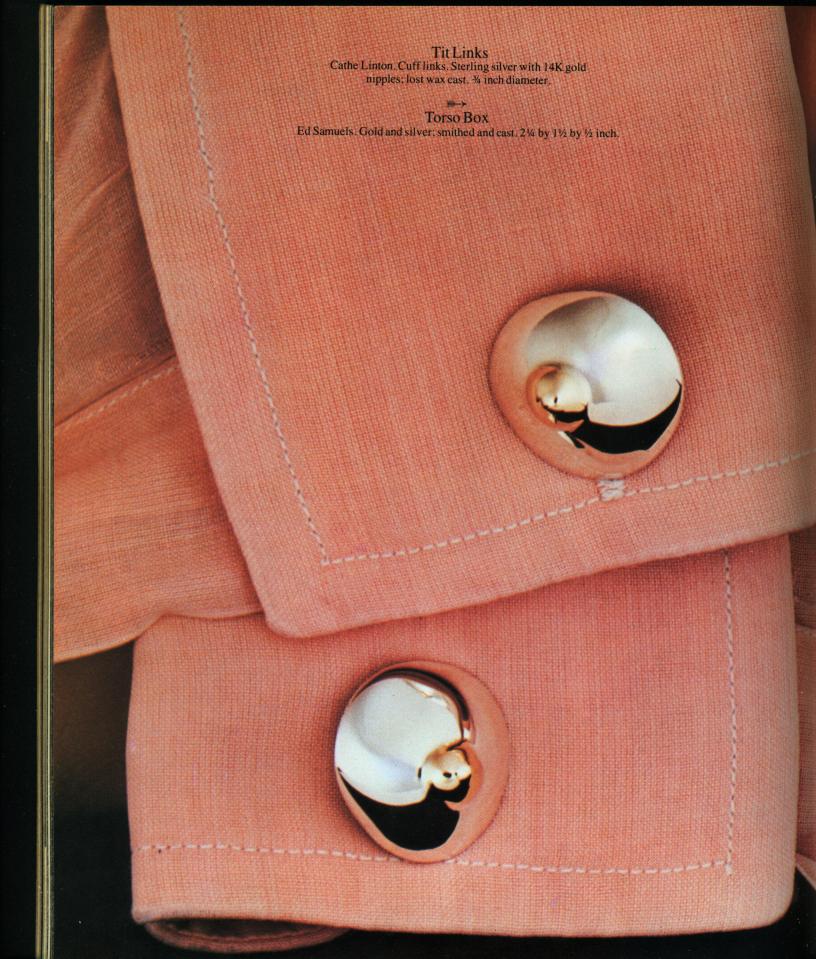


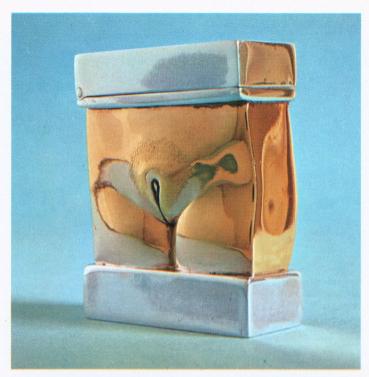






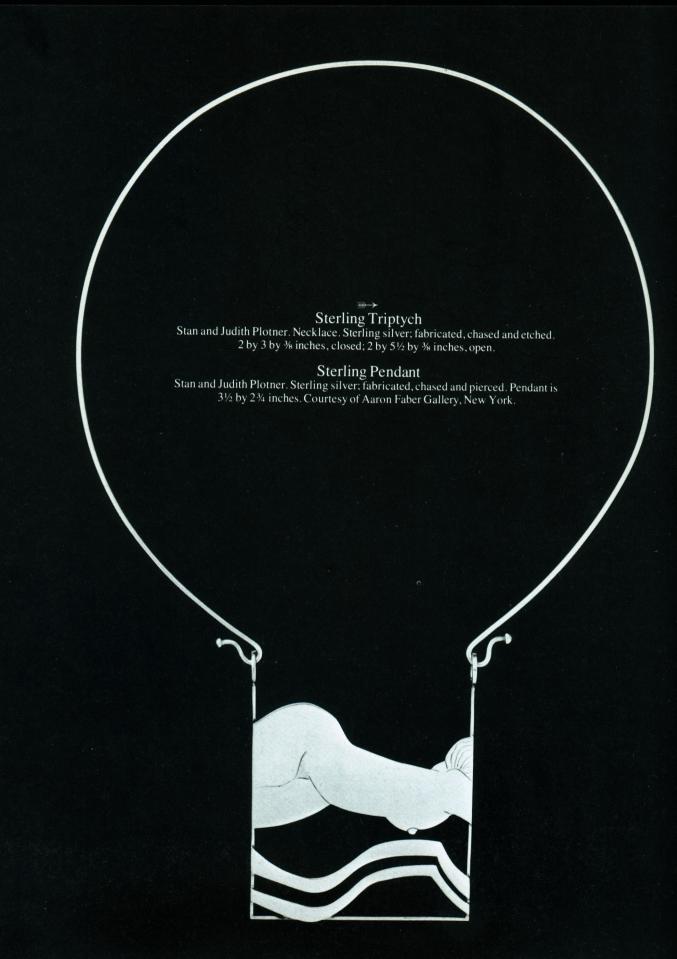


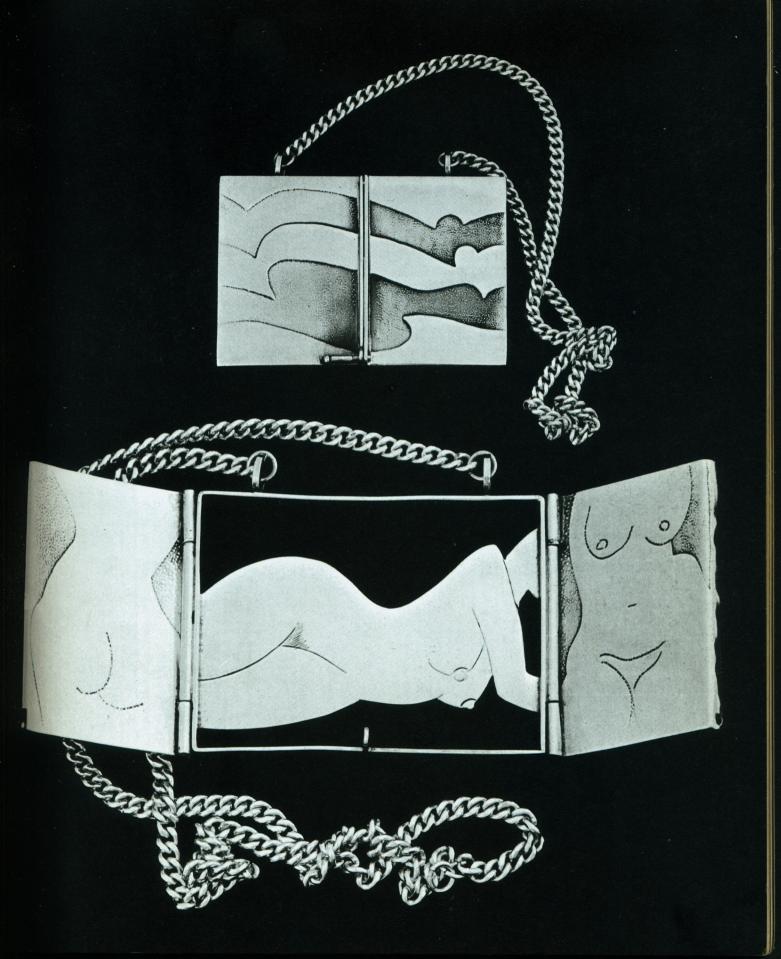




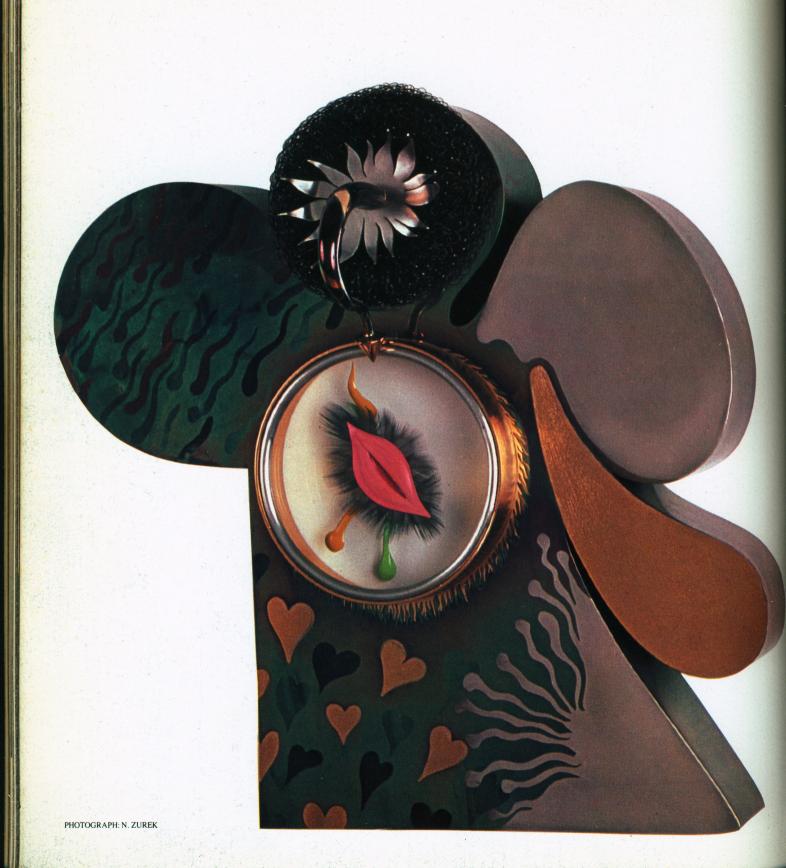


ABOVE PHOTOGRAPHS: JAMES D. HOUGHTON

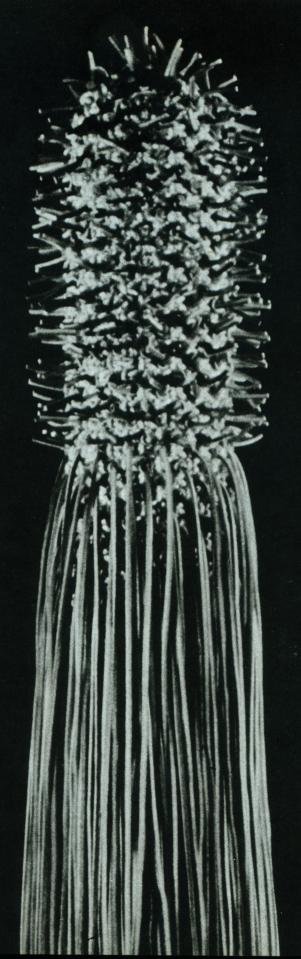


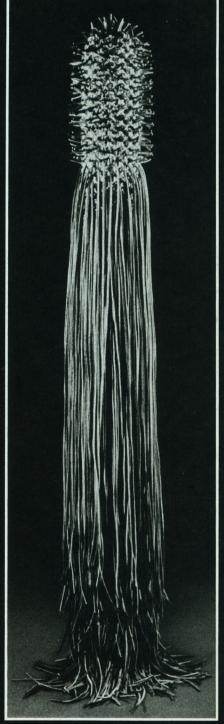


Clock
G. K. Bennett. Plated brass (gold, silver, nickel); colors are oxides—no inks or dyes were used. 12 by 15 inches.

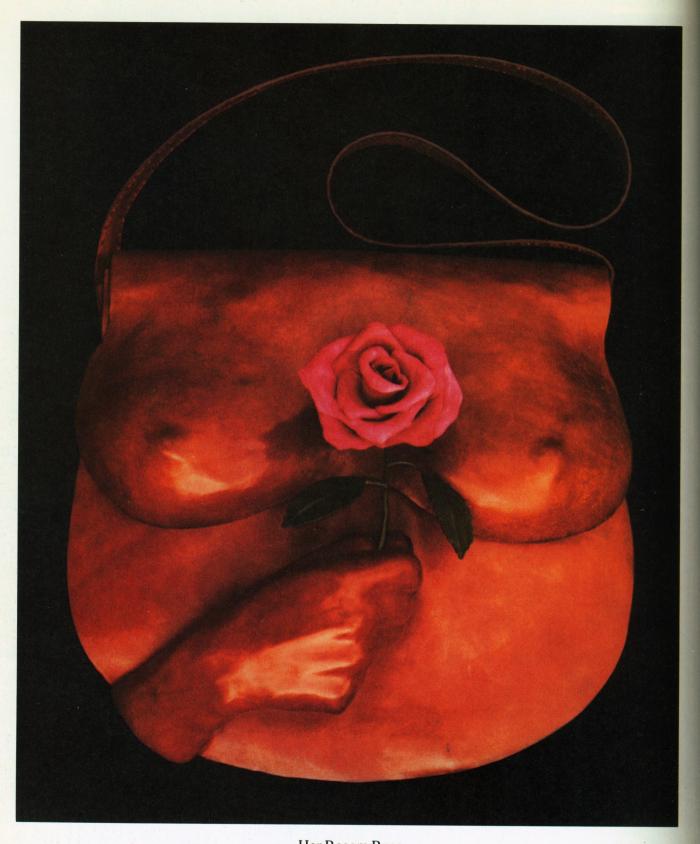


Cropped Lingam
Park Chambers.
Sculpture. Leather
and cotton; knotted.
55 inches high.





HOTOGRAPH: JAY STEINBERG



Her Bosom Rose

Marcia Lloyd. Shoulder bag. English cowhide, calf, rose has silver thorn; wet formed, hand dyed and finished, hand stitched and stuffed.

13½ by 12½ by 4½ inches.

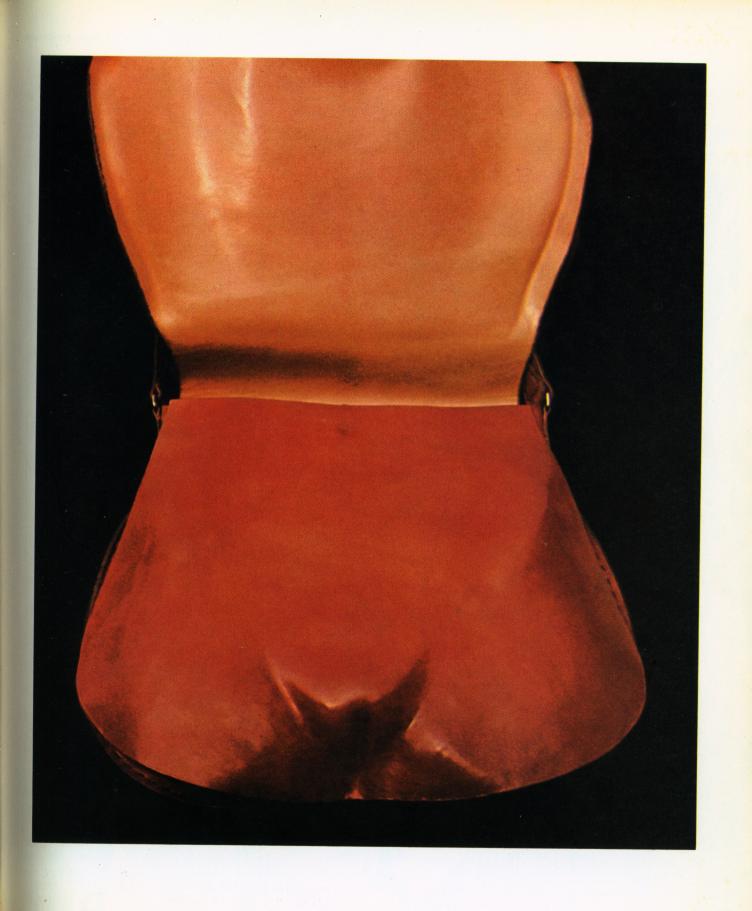


Marcia Lloyd



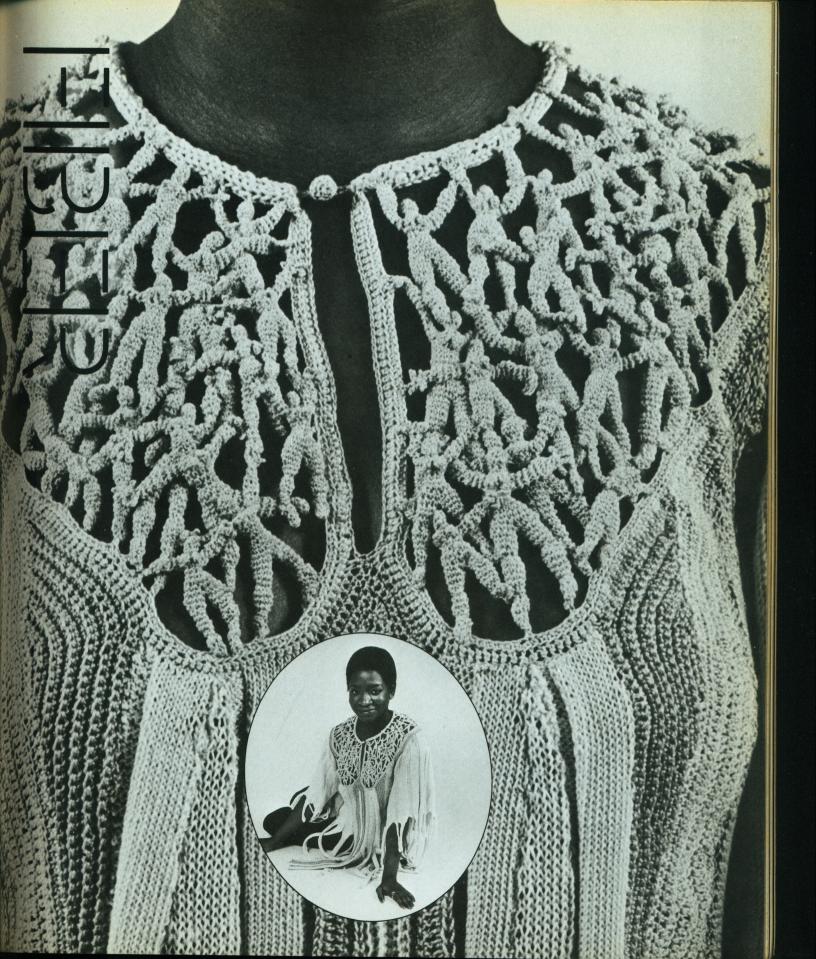
Inside Story

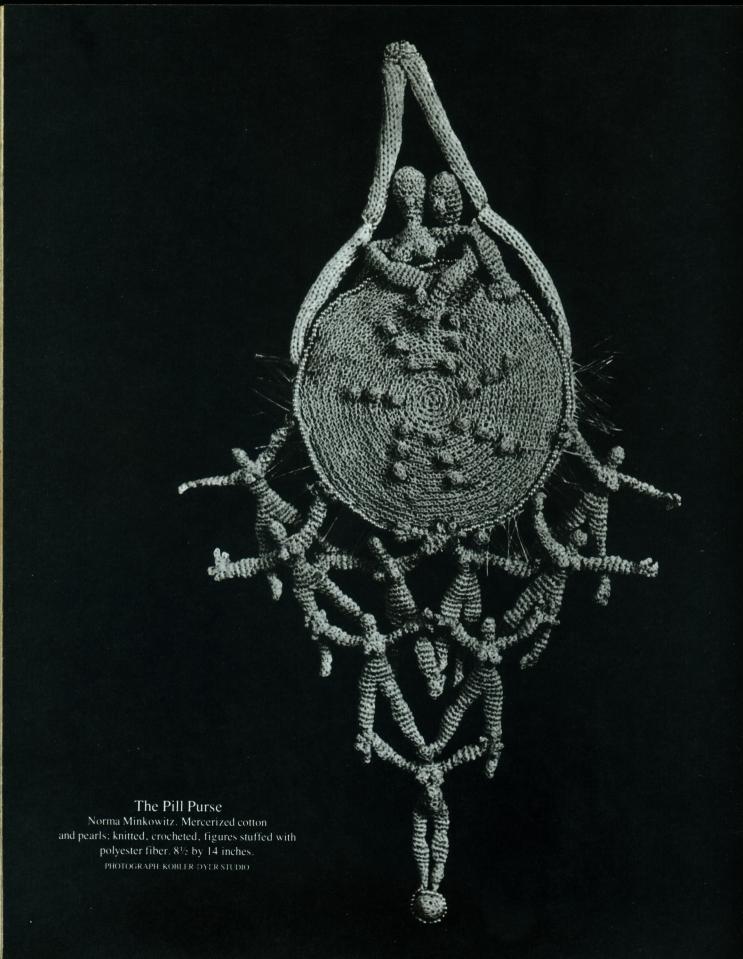
Marcia Lloyd. Shoulder bag with purse. English cowhide, calf, purse (next page) has 14K-gold sperm and chain inside; wet formed, hand dyed and finished, hand stitched and stuffed. 13 by 15 by 6 inches.





Come Fly
With Me
Norma Minkowitz.
Mercerized cotton;
crocheted, figures
stuffed with
polyester fiber.







Midsummer Night's Dream
Elsbeth Ramos. Quilt. Recycled fabric and yarn, machine and hand stitched, and stuffed. 7 by 8 feet.

Very Busy Bunnies

Rhett Delford Brown. Wall hanging. Fabric, fake fur, embroidery thread, and beads; appliquéd, embroidered, and stuffed.

15 by 20 inches.





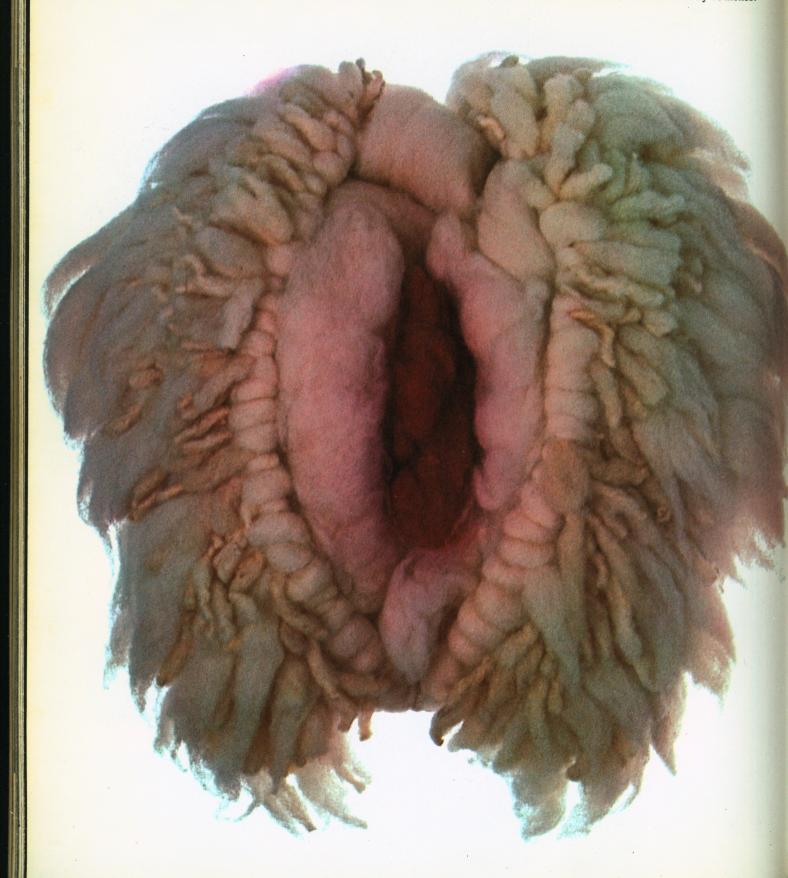


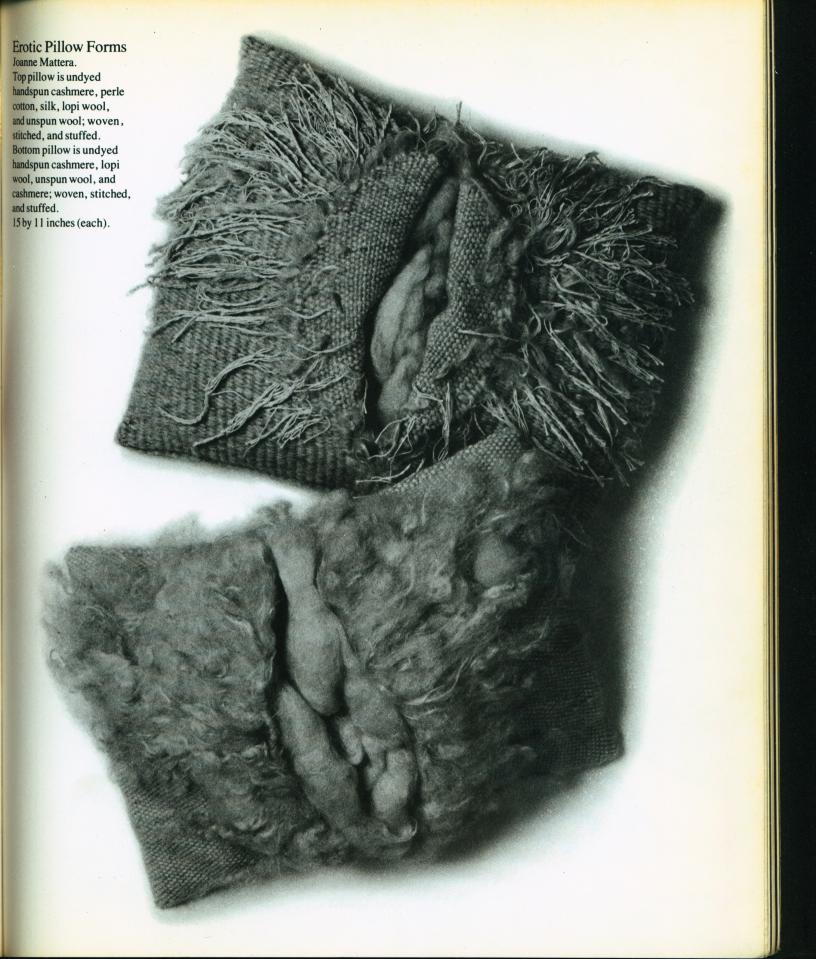




Erotic Pillow Form

Joanne Mattera. Undyed and natural dyed handspun, commercially spun, and unspun wool; woven, stitched, and stuffed. 18 by 18 inches.







Shari Urquhart

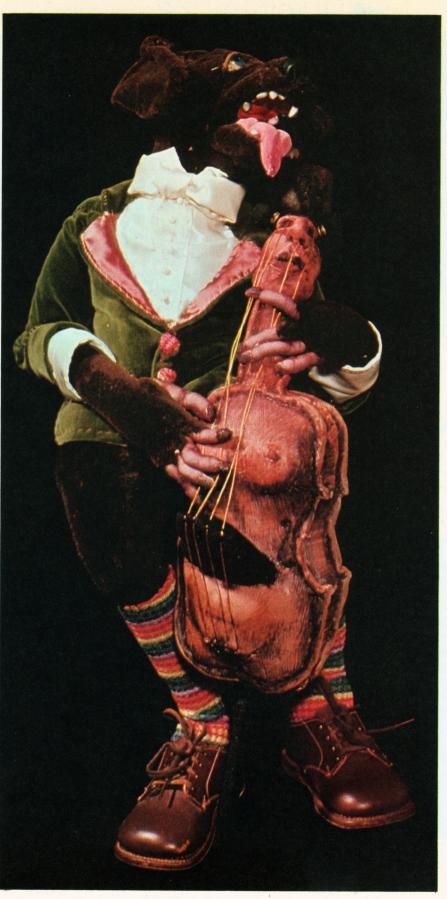




 $\label{eq:man-substitute} Man \text{'s Basket}$  John E. Davis. Woven pot with lid. Wool, cotton, silk, and gold threads; interlocking basket stitch. 9½ by 9 inches.

"Looking back at my work, I am aware of my primary interest in the most basic of forms: the tube or phallic shape. It has also seemed natural to combine the sensuous qualities of fiber with sensuous images. For the Two Fetishes, I have chosen a soft cotton cord as a core and surrounded it with a lustrous, silky, shiny rayon which gives an enjoyable texture to the surface."



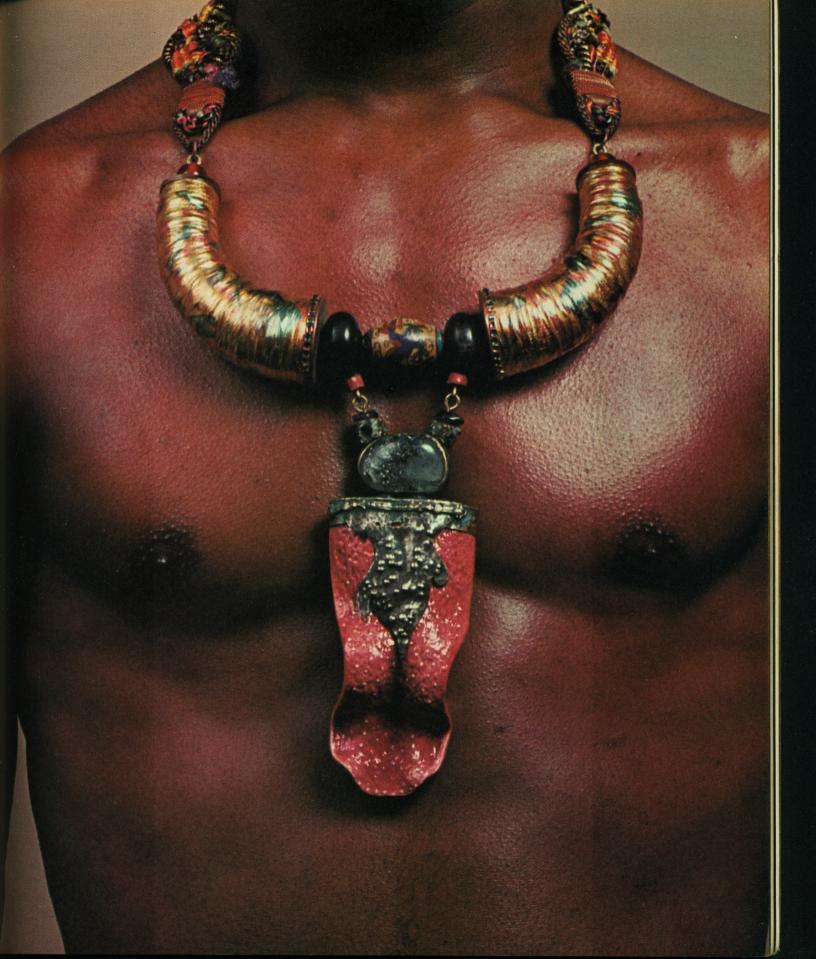


Cellist

JoEllen Trilling.
Fake fur, stockings, velvet, silk, baby shoes, and shells; painted, glued, sewn, and stuffed.
17 inches high.
Courtesy of Julie: Artisans'
Gallery, New York

→ TongueNecklace

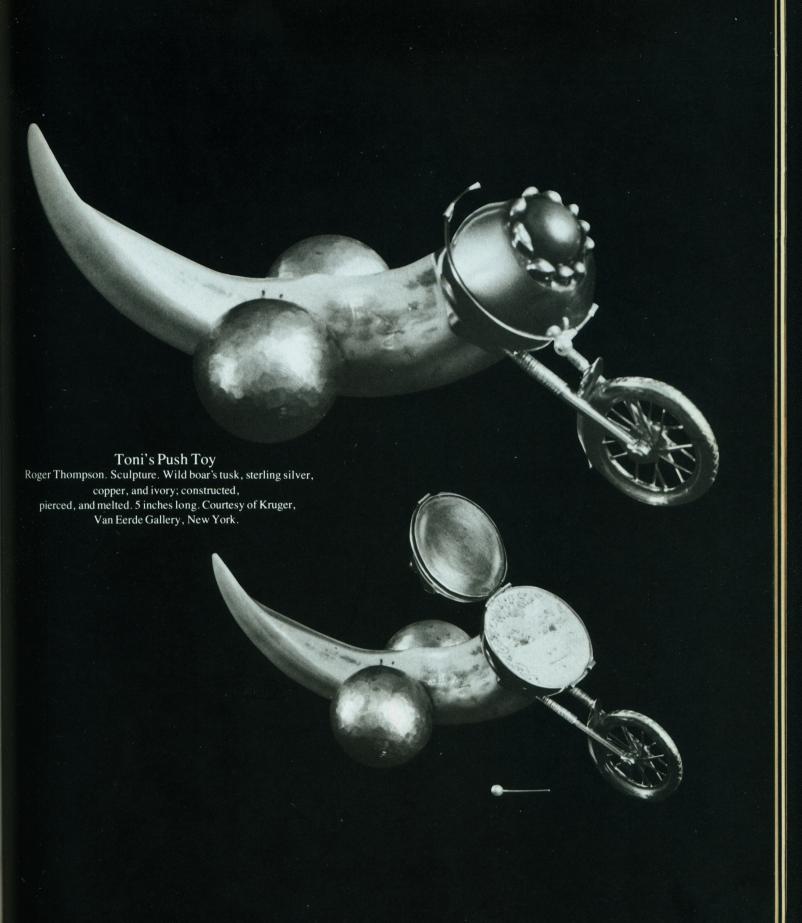
Alejandro Maté and Lee Brooks. Hand-painted rubber bear-size tongue, silver, brass, beach glass, Chinese cloisonné bead, etched coins, stretch fabric wrapped around a metal armature, gold leaf, glazes, knotted antique metallic cord, and hand-dyed and spun-silk ropes; fabricated. 8 inches wide.





"The Tantric Bell is a statement about the interdependence of the male and female for procreation. It isn't possible to make music without both the bell and the hammer."

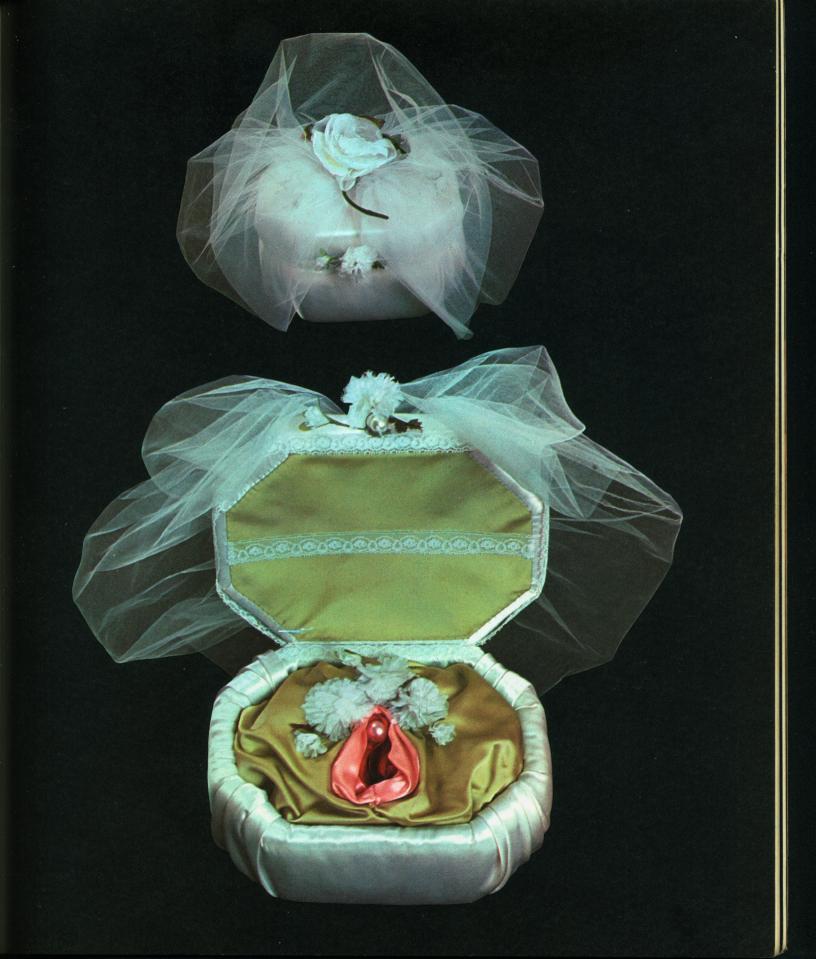
WILLIAM CLARK

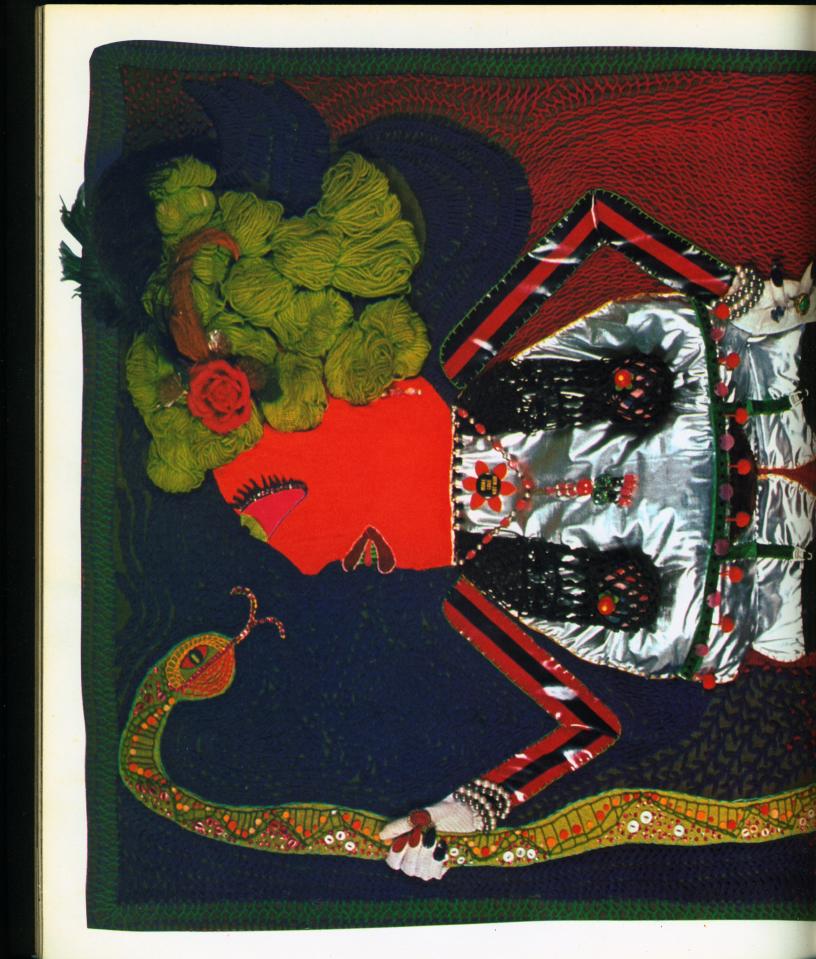


## Hard Heart

Carol Frank. Pillow. Satin, polyester fiber, beads, and fur; stitched and glued. 8½ by 8 by 6 inches.









Untitled

Susanna E. Lewis. Wall hanging. Appliquéd, embroidered and stuffed. Fabric, wool yarn and found objects including gloves, stockings, feathers, plastic flowers, rubber balls, buttons and beads. 42 by 63 inches.

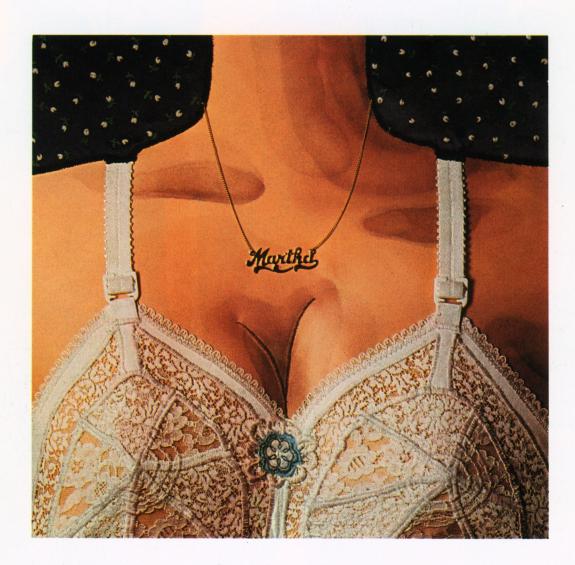


First Couple
Richard Mafong and Jon Eric Riis. Locket, by Richard Mafong is silver repoussé. Woven figures, by Jon Eric Riis, are antique metallic threads and glass beads. 3-inch diameter.



**Breasts** 

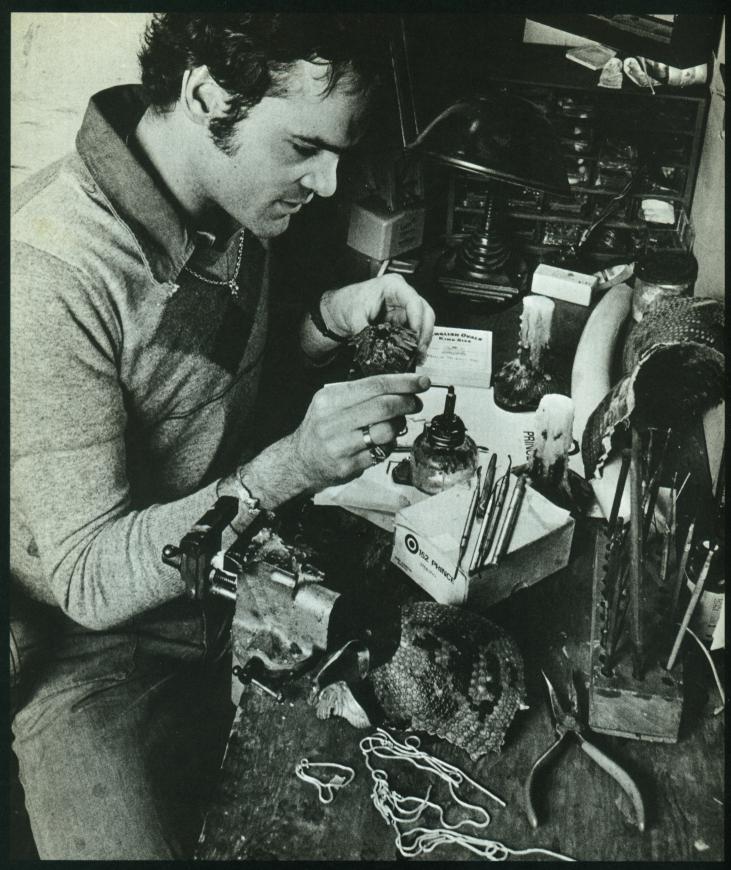
Margaret Cusack. Lace, satin, brassiere straps, watercolor, metal chain and name tag; machine-stitched appliqué.
16 inches square, breasts are 3 inches high. Photograph courtesy of Redbook Magazine.



Great Expectations
Diana Bryan. Puppet/sculpture.
Cloth, clay, wood, wire,
leather, and hair; hand built,
carved, and sewn.
10 inches high (seated).

"I find covert eroticism (to me, that which might occur) more intriguing than overt eroticism (that which is occurring). The angle of a lifted eyebrow, a languid graceful gesture of the hand, a slight hidden smile... these are the qualities I find most erotic. To a fertile imagination, anticipation is generally more exciting than consummation. It requires a nonpassive viewer, one who can imagine possibilities... and my work is made for this kind of person." DIANA BRYAN





Alex Streeter



Ivory Lady
Alex Streeter. Pendant.
Ivory, 18K gold, sterling
silver, and gold wash;
metal work, carved, and cast.
6 inches long overall.











Marjorie Abramson received a master of arts degree from Rutgers University, New Jersey, where she studied with Hui Ka Kwong. At Montclair State College, New Jersey, she was a student of William McCreath. Ms. Abramson produces functional pottery commercially and erotic pottery for friends. She is on the faculty of Essex College, New Jersey.

William Accorsi produces whimsical puzzles, sculptures, and assemblages at his tiny store and workshop in New York City. His work is also sold in many galleries throughout the United States.

Emily Beebee, who studied cloisonné enameling with Ellen Van Fleet in San Diego and Robert Kulicke in New York, has a master of fine arts degree from the University of California at San Diego. Ms. Beebee lives and works at a California beach. She supports herself by working alternately as jeweler, painter, teacher, and copy editor.

Carolyn Bell, who majored in American history at Queens College, City University of New York, was inspired to work with fiber after traveling for a year in Africa. Although largely self-taught, Ms. Bell has participated in workshops led by Virginia Harvey at the Craft Students League in New York and by Walter Nottingham in New Hampshire. She was crafts coordinator for the International Women's Arts Festival in New York.

Gary Bennett attended the California College of Arts and Crafts in Oakland, California. His work has been exhibited at The Egg & The Eye, Los Angeles; Julie: Artisans' Gallery, New York; and Gump's Gallery, San Francisco.

Helen Bitar, who was graduated from the University of Washington, Seattle, works with many fiber techniques, exploring both free and tightly controlled forms. Her work has been widely published and exhibited throughout the United States. She received the National Endowment for the Arts grant in 1974.

Marvin Bjurlin, who spent much of his childhood in Venezuela, majored in art and minored in mathematics; he holds a master of fine arts degree from the University of Michigan, Ann Arbor. He is associate professor of ceramics at the State University of New York at Fredonia where he has received two research fellowships to explore sculptural possibilities in ceramic vessels.

Lee Brooks and Alejandro Maté, working together since 1970, turned to making jewelry when they decided that their art should be worn

rather than hung on walls. In 1974, they were invited by Salvador Dali to exhibit jewelry at the opening of his museum in Spain. Mr. Brooks, a native Californian, has explored painting, poetry, collage, and the creation of environments. Mr. Maté was born in Spain and has traveled all over the world. For two seasons he assisted with productions of the Santa Fe Opera Company.

Rhett Delford Brown has been interested in needlework since her childhood. Her well-known series of "pornographic" tapestries dates from the late 1960s; her first one-woman show was held in 1972 at The Great Building Crack-Up in New York.

**Diana Bryan** is a puppet master, who has performed throughout New York, as well as a sculptor and illustrator whose work has appeared in many publications including the New York Times and National Lampoon.

Park Chambers received a master of fine arts degree in 1970 from Kent State University in Ohio. Since 1967, his work has appeared in many shows and publications. He has taught jewelry making, painting, and textile design and is an assistant professor at The School of the Art Institute, Chicago.

William Clark is a jeweler and sculptor whose work has been shown extensively in California, as well as in Mexico and Canada. He has participated in the "Sculpture to Wear" show at the Allrich Gallery, San Francisco, and in several sculptural dance events.

Sas Colby is a fantasy artist whose work with fabrics is known for its joy and exuberance. Her creations have been shown at the Museum of Contemporary Crafts, New York, and at the Palace of the Legion of Honor, San Francisco. She conducts workshops and slide shows in the San Francisco area.

Colette produces ceremonial capes, cloisonné jewelry, and appliquéd wall hangings, which have been displayed in many shows and galleries, including Julie: Artisans' Gallery, New York, and The Egg & The Eye, Los Angeles.

Helen Cruise, a teacher and commercial artist, received a bachelor of fine arts degree from Montclair State College, New Jersey. She began working with baker's dough and eventually transferred her designs to a more permanent form with clay.

Margaret Cusack studied graphic design at Brooklyn's Pratt Institute. Since 1972, she has worked as a free-lance illustrator doing appliquéd fabric collage. John Davis received a bachelor of science degree from the State University of New York, Buffalo, and studied at the Arts Guild in Siena, Italy. He has traveled extensively and is a founder and builder, with four others, of the Synechia Arts Center, Florida, New York.

Fritz Dreisbach, who received a master of fine arts degree from the University of Wisconsin, has participated in invitational shows across the United States, including "100 Artists Commemorate 200 Years" at Fairtree Gallery, New York, and "Reflections and Refractions" at the Attleboro Museum, Attleboro, Massachusetts.

Gary Dutton was a teaching assistant to Fritz Dreisbach while working for a master of fine arts degree at California College of Arts and Crafts, Oakland. Mr. Dutton has taught ceramics and drawing, and established the raku program at Laney College, Oakland.

Angela C. Fina was graduated from the Rochester Institute of Technology, School for American Craftsmen, New York, with a master of fine arts degree in ceramics. Her work has been shown throughout Canada. She is a master of ceramics at Sheridan College School of Design, Mississauga, Ontario.

Carol Frank creates her art to reflect human idiosyncracies, combining fabric with other media. Her work includes erotic pillows, therapy and portrait puppets, and fabric character sculptures, among other projects.

Diana Bryer Frank is a painter and stainedglass designer. Her oil paintings have been exhibited in five one-woman shows. Ms. Frank is the owner of Bryer Frank Studio, where her custom-designed stained-glass windows are executed by five glass craftsmen.

Verne Funk, a professor at the School of Art, Bradley University, Peoria, Illinois, holds a master of fine arts degree from the University of Wisconsin at Milwaukee. His work has appeared in shows such as "Foodstuff" at the Kohler Art Center, Sheboygan, Wisconsin, and "The Anonymous Image" at the University of Chicago.

David Gilhooly teaches at the University of California at Davis where he received both his bachelor of arts and his master of arts degrees. His work is shown at the Hansen-Fuller Gallery, San Francisco, and throughout the United States and Canada. Mr. Gilhooly was profiled in the cover story of the June 1975 issue of "Arts Canada" and is the subject of D. M. Dault's "Frog World: The Pop Cosmology of David Gilhooly."

William Harper, who has taught enameling at the Penland School of Crafts, North Carolina, and at Florida State University, Tallahassee, has a master of science degree from Western Reserve University, Cleveland, Ohio.

Curtis C. Hoard, ceramicist and glassblower, has a master of fine arts degree from the University of Wisconsin at Madison. He is an instructor in ceramics and glass at the University of Minnesota in Minneapolis. His work has been exhibited throughout the United States.

Helen Hosking has a bachelor of fine arts degree in sculpture and painting from Cooper Union Art School, New York. She has taken graduate courses in gold and silver work at the State University of New York at New Paltz, where she also learned enameling techniques. Ms. Hosking is the art therapist at Benedictine Hospital, Kingston, New York.

Sara Hotchkiss holds a bachelor of arts degree in weaving from the University Without Walls, Skidmore College, Saratoga Springs, New York. She has done additional study under Allan Fannin at the Haystack Mountain School of Crafts, Deer Isle, Maine. She teaches and has exhibited her own work at the Saratoga Arts Workshop in Saratoga Springs.

Diana Harmon Jackson, a graduate of the University of North Carolina at Chapel Hill, holds a master of arts degree in art history and has taught both academic and studio art at Moore College of Art in Philadelphia. Her work has been shown at the Langman Gallery, Jenkintown, Pennsylvania, and the Ten Arrow Gallery, Cambridge, Massachusetts.

Kathy Jeffers began studying pottery under Henry Halem while obtaining a bachelor of arts degree in music at Mary Washington College, Fredericksburg, Virginia. In 1973, she and six other potters formed a cooperative pottery workshop in New York called the Downtown Potters' Hall.

Rixford Owen Jennings holds a bachelor of arts degree from Dartmouth College and has studied at Royal College of Art in London. He has worked as a graphic designer, a photographer, and a guitar maker. In 1970, he set up The Heavenstone Works in Canaan, New Hampshire, where he makes wooden puzzles.

Correen Kaufman, who grew up in Greenwich, Connecticut, earned a bachelor of arts degree in visual arts at the University of California at San Diego, where she teaches. Her work has been shown at the Biennale Internationale, Limoges, France, as well as at numerous national, regional, and local shows.

Susan Kay studied with Ken Ferguson at the Kansas City Art Institute. She was awarded an educational grant for study with Dave Shaner at the Archie Bray Foundation in Helena, Montana. Ms. Kay is a designer for a New York ceramics firm.

Yan Khur, who was born and grew up in Poland, was graduated from the Warsaw Academy of Fine Arts, where he developed his interest in sculpture. His work has been exhibited in Warsaw, Moscow, Vienna, and throughout the northeastern United States.

Michael Kovach received a National Federation of the Arts grant when he was graduated from Layton School of Art and Design in Milwaukee, Wisconsin, with a bachelor of fine arts degree in sculpture. His work has been shown throughout Wisconsin and New York.

Susanna E. Lewis works on commission making two- and three-dimensional fabric hangings for windows, walls, and lights. She incorporates both traditional and contemporary designs and techniques in her hangings, using antique and modern found objects.

Cathe Linton, who studied at the Fashion Institute of Technology, New York, has exhibited her work at Henri Bendel, Bloomingdale's, and Kruger, Van Eerde Gallery, all in New York City. Pieces of her jewelry are in the collections of Bette Midler and Bobby Short.

Marvin Lipofsky, who holds master of fine arts and master of science degrees from the University of Wisconsin at Madison, is a professor and chairman of the glass department at California College of Arts and Crafts, Oakland. His work is in museum collections throughout the United States, as well as in Holland, Germany, Switzerland, and Japan.

Larry Livolsi has taught glass blowing at the Rochester Institute of Technology, School for American Craftsmen, in New York, where he received his master of fine arts degree. He operates a glass studio, where he makes his own glass and creates one-of-a-kind glass works.

Marcia Lloyd, a self-taught craftswoman working in leather and metal, is a graduate of Brooklyn College. Her work was included in "Homage to the Bag," sponsored by the Museum of Contemporary Crafts, New York. Ms. Lloyd teaches a basic leather course at the New School for Social Research, New York.

**Richard Mafong**, who teaches at Georgia State University in Atlanta, holds a master of fine arts degree from Indiana University. His

work in jewelry design has appeared at the Renwick Gallery of the Smithsonian Institution, Washington, D. C., and at the Museum of Contemporary Crafts, New York. Many of Mr. Mafong's creations are designed and produced with Jon Eric Riis, a weaver.

Joanne Mattera holds a bachelor of fine arts degree from Massachusetts College of Art in Boston. She has published several articles on weaving and loom making and has taught courses in tapestry weaving, Navajo weaving, and natural dyeing for several Albany, New York, colleges and organizations.

Louis Mendez, a graduate of Alfred University in New York, is one of the founders and a past president of the Synechia Arts Center in Florida, New York. He owns the Pot-Pourri Contemporary Crafts Gallery in Florida, New York, where he works with his wife, Dianne, who is also a potter.

Norma Minkowitz, a graduate of Cooper Union Art School, New York, also studied at the Silvermine Guild of Artists, New Canaan, Connecticut, where she served as a director. Her work has been in several exhibits at the Museum of Contemporary Crafts, New York.

Kimrie Newcomb, who has taught art at the University of Illinois, received a master of arts degree in ceramic sculpture from California State University, San Jose. Internationally known as a glass artist, his work includes a series of erotic lamps.

Nance O'Banion is associate director of the Fiberworks Center for the Textile Arts in Berkeley, California. Her work has been shown extensively in California.

Stan and Judith Plotner have combined their metal working and drawing talents to produce wearable art. Each has also exhibited individual work throughout the United States. She is a painter and graphic artist, he a sculptor and jeweler. Both are graduates of The City College of New York.

Margarita H. Popova was born in Brazil in a musically oriented family. Although she took cloisonné classes at the University of California, San Diego, she is largely self-taught.

Elsbeth Ramos, a graduate of the University of California, Berkeley, organized the craft program at the Martin Luther King Junior High School, Berkeley, and served as the art consultant for the San Francisco Head Start program, Her work has appeared in the "Fantasy Show" at The Egg & The Eye, Los Angeles, and in the

"Women U. S. A." show at the Laguna Beach Museum of Art in California.

Alan Rhodes of Berkeley, California, was taught scientific glassblowing by his father. Besides designing and fabricating glassware, Mr. Rhodes teaches these skills.

Jon Eric Riis is assistant professor of weaving and heads the crafts division at Georgia State University, Atlanta. He holds a master of fine arts degree from the Cranbrook Academy of Art, Bloomfield Hills, Michigan. In 1969, he was awarded a Fulbright grant to study textiles in India. Mr. Riis creates many of his woven designs with Richard Mafong, a silversmith.

Andrea Rubrum is a multimedia artisan who concentrates on fabrics, designing and making appliquéd clothing and theatrical sets. She helped produce two television films on young people in the arts.

Ed Samuels, who studied at the State University of New York, New Paltz, and at the Boston Museum School, has been drawing and painting the female figure since he was nine years old. Mr. Samuels has had one-man shows at the Allan Stone Gallery, New York, and at the Electrum Gallery, London.

Gayle Saunders studied at the Rochester Institute of Technology, School for American Craftsmen, in Rochester, New York, and received a bachelor of fine arts degree from Tyler School of Art, Temple University, Philadelphia. She exhibited her work in a one-woman show at Aaron Faber Gallery, New York.

Robert A. Sedestrom, a professor at the State University of New York, New Paltz, has a master of fine arts degree in ceramics from the Cranbrook Academy of Art, Bloomfield Hills, Michigan. As a fellow of the research foundation of the State University of New York,

Mr. Sedestrom has studied and written on the subject "Conflict between Traditional Pottery and Ceramic Sculpture."

Paul Soldner holds a master of arts degree from the University of Colorado, Boulder, and a master of fine arts degree from Otis Art Institute, Los Angeles. He founded the Center for the Hand school near Aspen, Colorado. Mr. Soldner has published a book "Kilns and Their Construction" and owns a pottery equipment manufacturing company in Silt, Colorado.

Leanne Shreves Stevenson is a graduate of The School of the Art Institute of Chicago, where she received a master of fine arts degree. She is an instructor in drawing, painting, design, and print making at the University of Wisconsin at Whitewater. Her work, widely exhibited, sometimes generates controversy over its explicitly sexual subject matter.

Alex Streeter, a self-taught metal craftsman, established a store in New York City's Soho area in 1971, a center for activities ranging from guitar playing and the magic trade to impromptu theatrics performed in the store's front window. Shortly thereafter, Mr. Streeter focused on making jewelry, and the store became a silversmith's gallery.

Michael Taylor, a glass artist and ceramicist, holds a master of arts degree from East Tennessee State University. He has studied with Marvin Lipofsky at the University of Utah, Salt Lake City, and with Fritz Dreisbach at the Penland School of Crafts, North Carolina. Mr. Taylor has received grants for travel as a visiting artist in Scandinavia, the Netherlands, and Poland. He is professor of art at George Peabody College, Vanderbilt University, Nashville, Tennessee.

Wendy Sue Teitelbaum, a graduate of Hunter College, City University of New York, has

studied with many artists: Ron Lieberman,
Dotteye Wooden, Naomi Cahana, and Gary T.
Rieveschl. Ms. Teitelbaum founded the Brick
Kiln Pottery in New York and taught ceramics
there for several years.

Roger Deane Thompson, a gemologist certified by the Gemological Institute of America, Los Angeles, is the proprietor of Roger Thompson, Goldsmith, a shop and showroom in New Jersey where he creates one-of-a-kind jewelry.

Merrily Tompkins studied jewelry making with her brother, Don Tompkins. She has had several one-woman shows at the Manolides Gallery in Seattle, including "Joolery Shmoolery" and "Small Craft Warning."

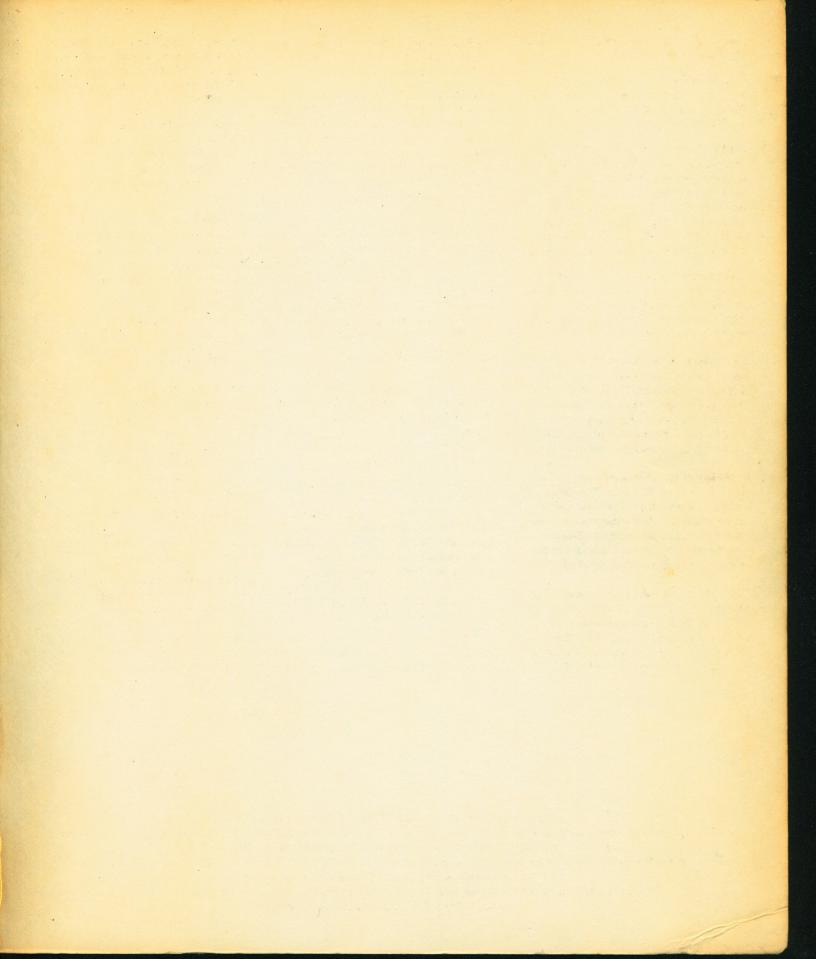
JoEllen Trilling, who grew up on Long Island, attended the State University of New York, New Paltz, for six years, studying art education and painting. In 1972 she began serious work in soft sculpture.

Shari Urquhart has a master of fine arts degree in painting from the University of Wisconsin, Madison. She did postgraduate work in photography at Virginia Commonwealth University, Richmond. Her work has been shown in group invitationals at the Pyramid Gallery, Washington, D. C., and at Allan Frumkin Gallery, New York.

William Whipple was graduated from the University of Washington, Seattle, with a bachelor of fine arts degree. He has been drawing since childhood.

Norma Zotos, a graduate of Cooper Union Art School, New York, also studied at the Brooklyn Museum Art School. Her work has been exhibited in New York at Aaron Faber Gallery and Julie: Artisans' Gallery. Ms. Zotos teaches cloisonné enameling at the 92nd Street YMYWHA in New York.

Alan A. Okada, Leslie Strong, and Gregory Wong.



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